

EDMONTON'S 100% INDEPENDENT NEWS & ENTERTAINMENT WEEKLY

# VUEWEEKLY

No. 522 / OCTOBER 20-OCTOBER 26, 2005 | FREE  
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## frozen

The Citadel asks if it's possible to forgive cold-blooded murder in Bryony Lavery's *Frozen*  
[By PAUL MATWYCHUK • 46]

FRONT: MILLION MAN MARCH REVISITED • 5  
MUSIC: DROPKICK MURPHYS • 36  
FILM: HAROLD LLOYD • 40

TAKE PART IN VUE WEEKLY'S  
**SEX SURVEY**  
SEE PAGE 29 FOR DETAILS



# Wild. On.

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# ON THE COVER

Drawing heavily on the experiences of real-life psychiatrist Dorothy Otnow Lewis, who interviewed and studied hundred of convicted killers and came to the conclusion that the actions of these men may not be "a sin," but rather a symptom of severe mental impairment, Bryony Lavery's difficult and ethereal *Frozen* examines a mother's capacity to forgive her daughter's murderer. • 46

## FRONT

Minister Faust recounts his return to the site of 1995's historic Million Man March • 5



## MUSIC

Dropkick Murphys: giving punk back to the people • 36



## FILM

Harold Lloyd: Silent cinema's unsung hero gets the Metro treatment • 40



## yourVUE

### Pardon our zingers

Dear Editor,

Who's your audience anyway? In the News Roundup and VuePoint [in the October 6 issue], Chris Boutet and Emma Sasse manage to slag both hippies and latte-drinkers. I can remember (as I sip my cappuccino) when hippies were hated because they were left-wingers; now they're looked down upon by their contemporaries. I can understand why hippies made conservatives uncomfortable, but why does a retro style that is a badge of community involvement and environmental concern make other left-wingers nervous? Is it a cheap laugh—a holdover from their days as snotty, bourgeois student newspaper writers (how's that for stereotyping)?

Related to that, thanks for finally publishing a funny Bob the Angry Flower that's a bit deeper than the usual sophomoric "look how insensitive I am, ha, ha."

Cheers, and thanks for the movie reviews.  
—ROBERT ST. CLAIR, EDMONTON, AB

Vue Weekly welcomes reader response, both positive and negative. Send your opinion by mail (Vue Weekly, 10303-108

Street, Edmonton, AB, T5J 1L7), by fax (780-426-2889) or by e-mail (letters@vue-weekly.com). Preference is given to feedback about articles in Vue Weekly; we reserve the right to edit letters for length and clarity. Please include a daytime telephone number



## UPCOMING EVENTS

### Lectures with Dr. Arun Raghuwanshi

Professor of Department of Biosciences & Faculty of Life Sciences  
Bhopal University, Bhopal, India

### Scientific Aspect of Chakras

Saturday October 22, 12noon – 2 pm

Sunday October 23, 10am – 12noon

Cost \$60

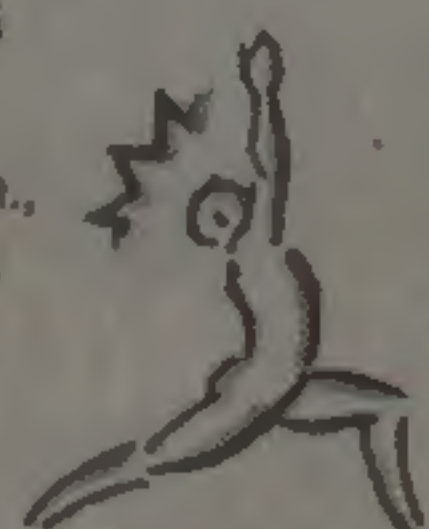
### Pranayama Workshop

Saturday October 29/05  
12 – 2 p.m. Cost \$30.

### Thai Massage Workshop

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**Issue Number 522**

**October 20-26, 2005**

available at over 1,400 locations

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## news roundup

BY CHRIS BOUTET

### DIPLOMACY: RAD!

Well, if Prime Minister Martin wasn't feeling too good about the way his strategy of passive grumpiness against the U.S. over their refusal to acknowledge NAFTA's pro-Canada ruling in the ongoing softwood lumber dispute, he's got to feel vindicated now that no other than former U.S. president Bill Clinton seems to think he's doing a super job! Some endorsements, after all, are just too valuable to put a price on.

According to a report from the CBC, Clinton expressed his support of Martin's position in a public address in London, Ontario on Monday, saying that Martin really has no alternative but to stand up to the States on the issue. "In view of the American position, how hard it's been, I don't see how your prime minister can be anything but really very publicly tough on this," Clinton told the 4,000 people in attendance. "I don't think he's got an option. If I were the Canadian prime minister, that's what I'd say. You've lost a lot of jobs and a fair bit of money.

Not to mention the cost to our dignity; since a NAFTA panel ruled back in August that the U.S. owes Canada in excess of \$5 billion because it has been imposing unfairly-high tariffs on imported softwood, U.S. President Bush and his cohorts have almost made a joke out of ignoring Canada's demands that the money be repaid, while Martin has done little outside of toss around a few stern words and

allude to the possibility that someday, maybe, we might, you know, take our trade business elsewhere. Possibly. If that was okay.

In the meantime, though, Martin was no doubt reassured to hear that Clinton feels Canada should stay its perhaps overly diplomatic course. "It's inconceivable that a relationship this large, various, complex and deep would not occasionally have rough spots and disagreements," Clinton said.

Yep, other than the fact that the American government keeps choosing to totally ignore any concerns that Canada may have with the one-sidedness of our trade agreement, this relationship's been great.

### CANADA: GROSS!

If you've found yourself overcome with the feeling that things are getting a little, you know, *dirty* around here lately, you'll be relieved to discover that it's not just you (or the fact that you haven't vacuumed the stained and matted carpet of your creepy one-bedroom basement apartment in what, like seven months?); according to a new study released Tuesday by the David Suzuki Foundation which ranks Canada among the worst polluters in the industrialized world.

According to a report from the Canadian Press, the study, conducted by an independent team of researchers based out of Vancouver's Simon Fraser University, found that Canada ranked 28th out of the 30 countries which make up the international Organization for Economic Cooperation and Development. Says the study, Canada ranks dead last amongst its peers in terms of nuclear waste and carbon monoxide production, and 29th in per-capita water consumption.

"Canada lags behind in almost every performance indicator, said study director Dr. Thomas Gunton in an interview with the CP, going on to note that Canada's greenhouse gas

emissions are double those of its peers, and triple the average in terms of major smog-causing pollutants. "The ability of other high-income countries, such as Sweden, to achieve much lower level of pollution shows it can be done. There's no excuse—all it requires is a strong commitment from government."

Everyone's favourite (and surprisingly foul-mouthed) environmentalist, Saint Suzuki, echoed Gunton's concerns and urged Canadians to take action. "The Canada we see in this report does not reflect the one we hold in our hearts," Suzuki told the CP. "Canadians expect more and then expect better. We should be outraged that we are among the worst in the industrialized world."

### KLEIN: CARING!

In more shocking news, however, Premier Klein unwittingly came as close to agreeing with something David Suzuki or anyone from Simon Fraser University has ever said in his entire life earlier this week, when he dismissed the possibility of allowing a nuclear power plant to be built in Alberta's oilsands region.

According to a story in the Tuesday edition of the *Calgary Herald*, Atomic Energy of Canada had confirmed discussions with several oilsands companies about the possibility of using nuclear power to pump all that liquid Prosperity Cheque fodder out of the ground in the coming years, but Klein has stepped in to kibosh the idea outright, reminding everyone that Alberta has banned the production of nuclear power because there's no proven method of method of disposing of nuclear waste. You know, because we "care" about the "environment."

As an alternative, Klein suggested that oilsands companies instead consider using much more environmentally friendly resources for power, such as coal, coal bed methane, or even burning bitumen. Seriously. ☹



BY EMMA SASSE

### Strike three

The strike at the Lakeside meat-packing plant in Brooks is a story with everything: an American multinational with a long history of busting unions that got \$33 million in BSE bailouts from Alberta's Conservative government last year, resulting in a quadrupling of packing plant profits; a large number of immigrant workers, slaughtering 40 per cent of Canada's cattle in appalling conditions; and footage of angry picketers confronting busloads of scabs. Lost in the drama, though, is the reason why Lakeside workers are on strike in the first place.

The vast majority of contract negotiations do not lead to strikes, but high-profile disputes like Lakeside that hog the limelight—think A-Channel in 2004 or the Shaw Conference Centre in 2003. These strikes make it look like unionized workplaces are a far bigger pain in the ass than they really are—usually, compromise prevails far before anyone walks a picket line.

But many of these strikes would have been avoidable if it were not for Alberta's retrograde labour laws, as Shaw, A-Channel and Lakeside were all strikes resulting from first-contract disputes. Here's what that means: employees decide to join a union by taking a vote. Last fall, Lakeside workers decided to join the UFCW because, well, 12 bucks an hour on the kill floor, with few benefits and little job security, was just not good enough. After the vote, management and the union have a year to hammer out a collective agreement; if they don't, the union has to have another vote.

In other provinces, there's a law that says that both parties have to submit to a binding process of arbitration if they don't get an agreement within a year. In Alberta, there is no such law. Meaning, if you're Tyson Foods, you can dick around for a year, fire union organizers and replace them with anti-union lackeys, fire up your public relations machine, and bust the union. This is what employers at the Shaw and at A-Channel tried to do by refusing to negotiate and forcing the workers to strike. They failed—those strikes resulted in agreement in both cases. But Lakeside's different. Tyson could really cash in on this strike; a glut of cattle on the market created by a shortage of slaughter capacity will mean that cattle prices will tank again, increasing Tyson's margins. And the Alberta government has already proved—by giving Tyson millions during the BSE crisis while ordinary farmers suffered, and now by doing sweet tweet to stop this strike—which side they're on. ☹



# One in a million



Ten years after the historic Million Man March, Minister Faust and 100,000 others return to Washington to remember that day and press new demands

PHOTOS AND WORDS BY MINISTER FAUST

It's a new millennium. It began with what may have been a stolen election in the mightiest country on Earth; it trundled forth on roads lubricated with blood before it descended into rumours of plagues, catastrophic storms and earthquakes, and international pillage powered by mortar shells and stealth bombers. Ten years ago last weekend, millennium minus five, I stood shoulder to shoulder with a million African men at the centre of global power. And last weekend, I returned for a reunion of sorts, a look back and a launching forward, a commemoration of the Million Man March and a call to action to hold back the night by stealing back fire from false gods.

The Million Man March, the October 16, 1995 rally called by controversial Nation of Islam leader Minister Louis Farrakhan, echoed with an almost apocalyptic thunder: one million African men marching on the capital of the world empire, an empire which had consigned around 50 million of their ancestors to shipboard entombment and centuries-long exploitation in a continent-wide slave-labour camp—or consigned them to death by forced marches, disease or violence before

reaching the "land of freedom." Here marched men whose kin were exploited not only in centuries past, but also in the 20th century, when according to a University of California at Berkeley study, racist discrimination between 1929 and 1969 alone cost their kin about \$1.6 trillion, money that could otherwise have been a Jupiter-sized nest-egg towards collective upliftment. Of course, the empire never paid reparations to those men who marched for their so-called "Day of Atonement," nor to their families or ancestors' countries of origin. Instead, years later, the U.K. branch plant of the empire offers \$40 billion of "debt forgiveness" to the Original World it plundered to make itself rich. Who owes whom?

**MANY PEOPLE OPPOSED** the 1995 march. Some women, while not prevented from attending, were not invited, and thus denounced the event as patriarchal. Anti-Farrakhan commentators condemned the day for its potential to confer "legitimacy" on the man they so despised for his often incendiary and divisive speeches. Corporate media attempted to diminish the significance of the event, claiming only 400,000

people had attended, although the only academic study on the topic I've ever heard of said different: a study from the University of Boston (an institution not known for warping statistics to favour Black Nationalist causes) said that between 800,000 and 1.1 million people went to "the Mall" that day. Following the march, adoptions by Black parents,

**POLITICS** community volunteerism, attendance at churches and mosques and voter registration all increased.

But by 2005, it was clear that whatever gains had been made for Africa-America or the Nation of Islam, they were overshadowed by on-going racial discrimination in housing, health, policing, sentencing and imprisonment, education and employment. Once Nature put a mile-high exclamation mark after that list, it became clear that a new march—one already called long before Katrina struck and Homeland Security and FEMA abandoned most of Black New Orleans—would be embraced. And so it was that on Saturday, October 15, 10 years after the Million Man March, 100,000 or

more people returned to the Washington "Mall" for commemoration, and to press new demands.

**BUT ON LAST SATURDAY**, the first thing I wondered about was why there weren't more people, given plunging approval ratings for Bush among African-Americans, now down to three per cent, according to *Democracy Now!*. Still, I knew that Republicans weren't the only problem. I asked Cornel West, a major American public intellectual and the cameo "Counsellor West" in *The Matrix Reloaded*, how the Democratic Party, which has disappointed and even betrayed U.S. Africans so many times, can be seen as a vehicle for social improvement.

"We're between a rock and a hard place," he told me. "We've got mean-spirited Republicans; we've got spineless Democrats. What do you do? Well then, you have to be improvisational. That's what Black people have historically had to do. You've got to see where you can get some wiggle room. But you've got to be distrustful of both of them." Russell Means, the co-founder of the American Indian Movement, went even further. As one of dozens of men and women who spoke, he

called for the creation of a new American political party, one specifically for the 60 million Americans of African, Asian, Latin and Native descent to form a power bloc. The idea from the accomplished AIM organizer met wild applause—despite the fact that not all of those 60 million are eligible to vote because of youth or incarceration, and many others are soulfully devoted to Democrats (African-Americans) or the Republicans (many Latinos).

But as in 1995, the speaker most eagerly anticipated was Louis Farrakhan. It's been stated numerous times that no other African-American leader could have mobilized the original march, but it had become clear, based on Saturday's turn-out, that even he had been stymied this time. According to Farrakhan, as quoted in the October 11 edition of the NOI newspaper *The Final Call*, President Bush had previously called a meeting in Dallas with the country's "21 top Black preachers," urging them to ask their congregations to boycott the march.

The NOI leader said, "Pastors got calls from President Bush, Karl Rove and Condoleezza Rice... Reverends



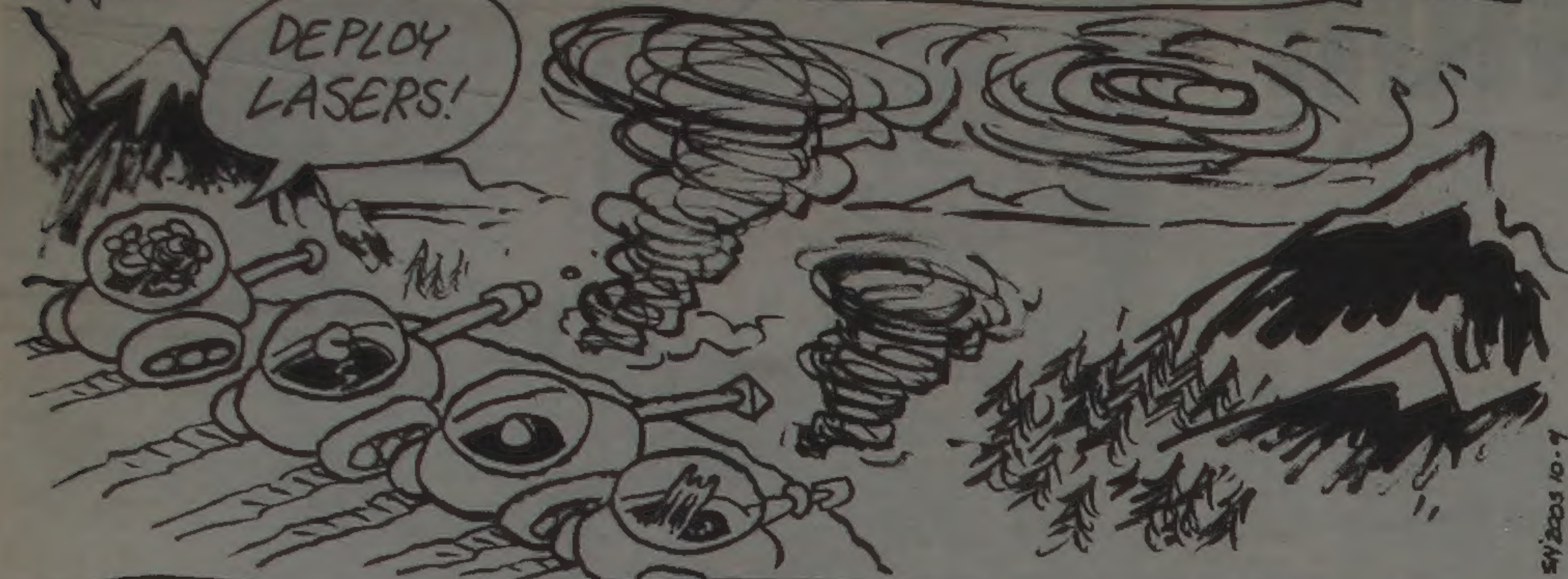




BRAVE UP, MEN! IT'S TIME TO TEST OURSELVES IN THE GLOPIOUS

# WAR ON NATURE!

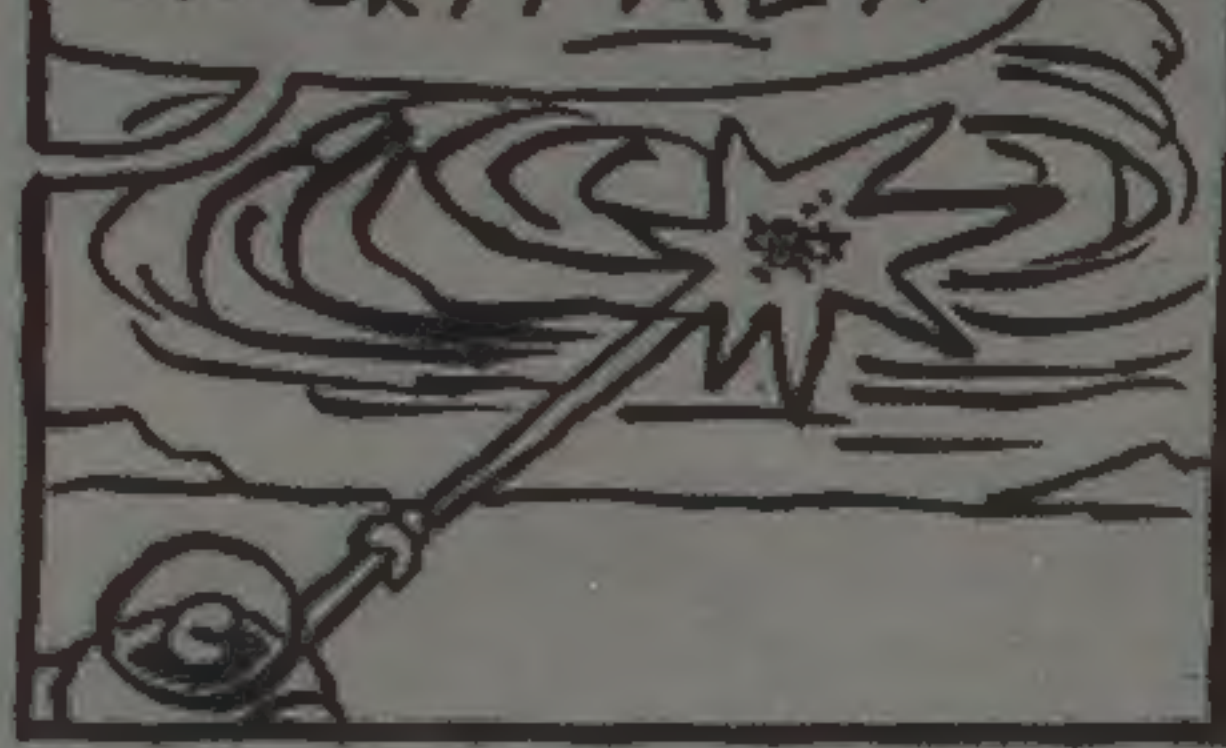
DEPLOY LASERS!



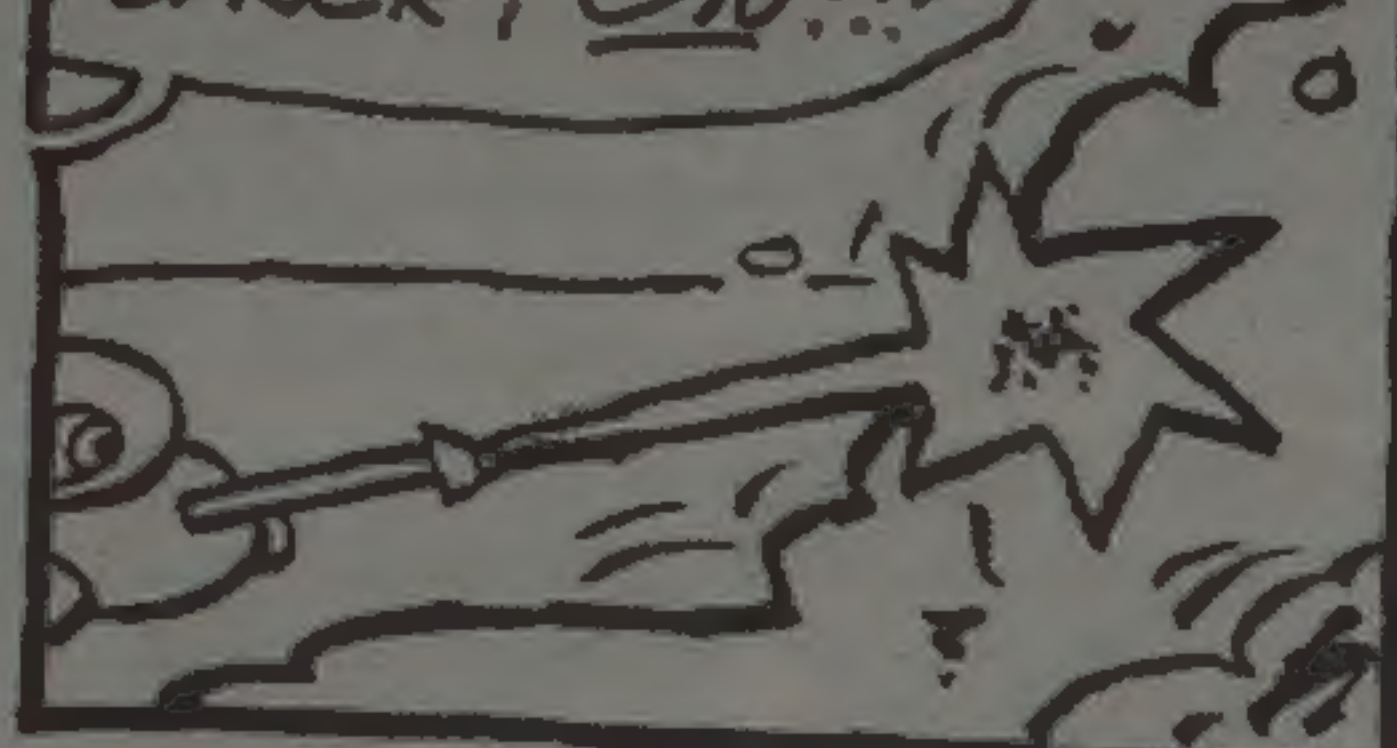
ANTI-TORNADO LASER, GO!



ANTI-HURRICANE LASER, FIRE!!

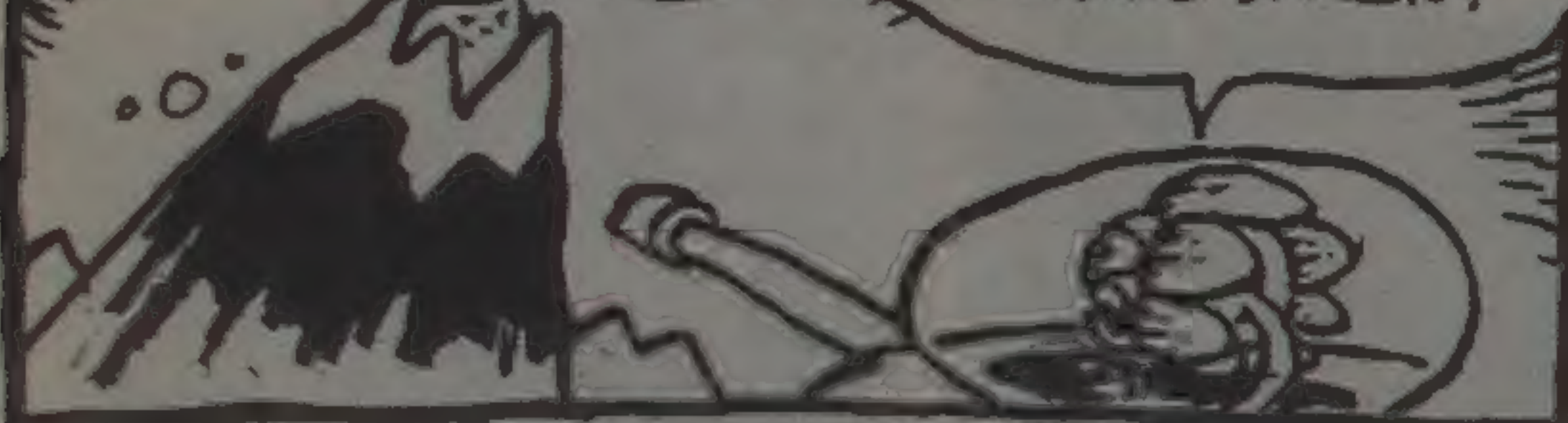


ANTI-EARTHQUAKE LASER, ON!!!



SHIT! VOLCANO!

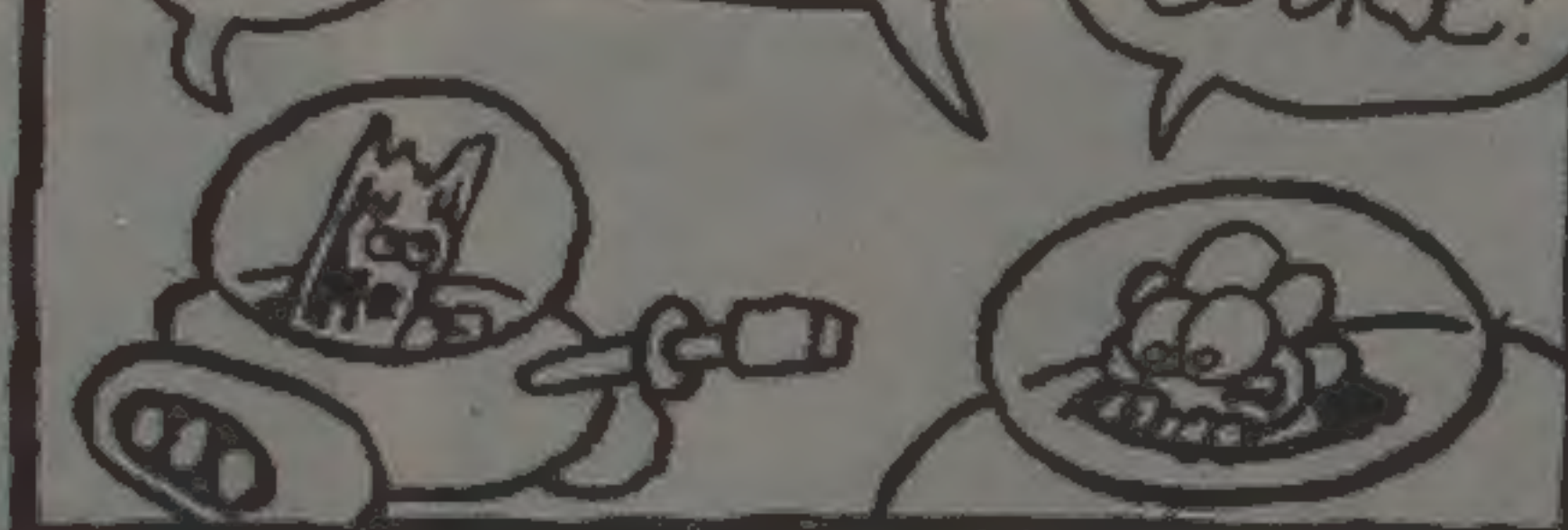
WHO'S GOT THE VOLCANO LASER?



YOU DO.

RIGHT!

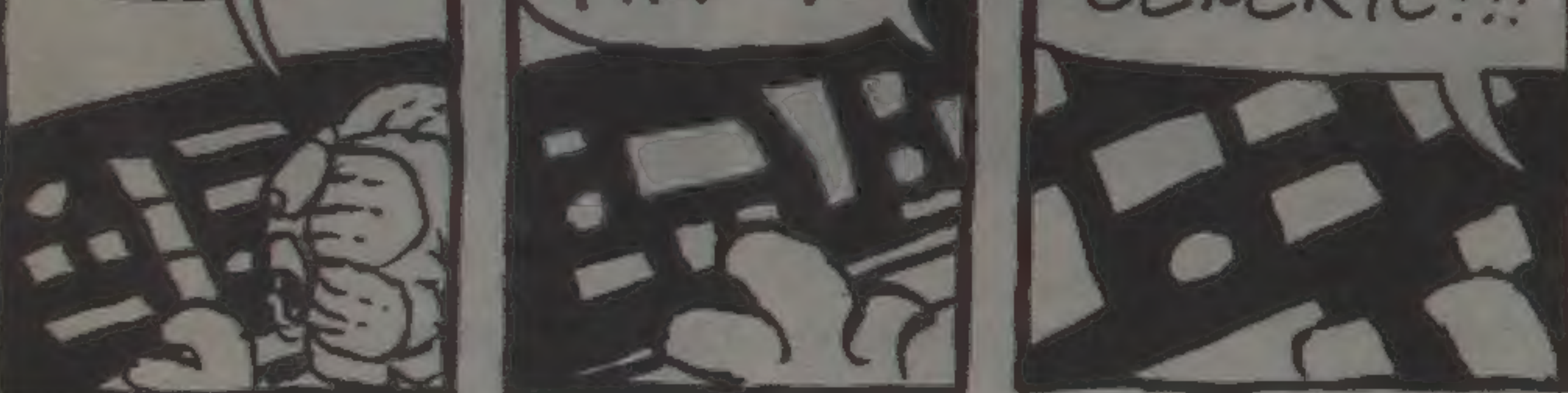
OF COURSE!



WHERE IS IT?

CAN'T FIND IT!!

CONTROLS TOO GENERIC!!!



IT'S COMIN' RIGHT AT US!



## dispatch

### 10/13/05, The Cemetery

I've had all day to think about it, and I still can't believe that I can't believe the Art Heroes over at the EAG picked Randall Stout's design. I mean, I joked about it two weeks ago and everything—"stainless steel skateboard ramp" etc.—but I didn't think anyone would go along with that clodgy mess off bullshit "organic" forms and useless, pandering decoration. Once again, I underestimate the ability of the tasteless, braying drone-elite of Edmon...

...nnnaaaah, fuck it. What do I care? The thing'll never get built, anyway; we're only a few years away (at best) from a worldwide economic disaster. Prosperity Cheques or no, we're heading for a point where oil—and thus, everything else—is going to be so dear, and life so cheap, even a joke building like Stout's will seem like the Fabled Towers of Atlantis compared to the post-industrial ruins we'll be squatting in. Nothing a body can do about it now except learn how to farm and shoot straight—pressed for time, the latter alone will suffice—so I might as well go "la la la la" for another couple winters and keep drawing my pay. Like, you know what I'm really into these days? *Airwolf*.

They just released that action on DVD a little while ago, and if you haven't seen the legendary superchopper action-adventure series since it was broadcast, you owe it to yourself to pick it up and experience the thrill of helicopter-based international Reaganism all over again. What a revelation! Remember the Cold War? The Libyans? *Airwolf* brings that flavour on back to you, smothered in a creamy sauce of Vietnam that I was too unsophisticated to really appreciate back then—then, it was all about the helicopter.

The *Airwolf* itself is still as awesome

as ever it was when I would model it with legos; what really surprised me is how little the chopper actually features in the series, and how much of its screentime is stitched together from poorly matched military stock footage and clips from what seems to be a single afternoon each of stunt flying and interiors—in addition to having an awesome name (and playing the cello for eagles), pilot Stringfellow Hawke (Jan-Michael Vincent) is so highly trained and precise, he squints and pulls the trigger in exactly the same way every time. The best part (among an embarrassment of best parts, including Ernest Borgnine) is how it always gets personal; after squibbing away the Libyan (or whoever) defences with rockets, *Airwolf* always settles down to hover at about five feet in the middle of the bad-guy base and just pivots around, methodically machinegunning dudes. Since *Airwolf* is bulletproof—and by the way, also needs no fuel, maintenance, ammo stores or support infrastructure—you'll usually get a shot of the bad guy just pumping useless bullets into the copter's nose before stock-footage Stringfellow squints and unloads. Rad!

But, like I said, it's not all invincibility and blowing things away; Stringfellow, along with everybody else he encounters, including Russians and Libyans, has a lingering Vietnam problem. I mean, these cats are really messed. I didn't really "get it" when I was 10, but watching *Airwolf* now really makes me realize how bad a prolonged, bloody, disastrous war can fuck people up. When Stringfellow flew back to Vietnam to rescue a kidnapped boy he might have fathered, the producers made the towheaded little scamp look "half-breed" by daubing slanty eyeliner on him so he looked more like a Glam Scout. Will escapist action-adventure TV shows 10 years after the Iraq war ends feature blond brats in brownface?

Ha! Listen to me... "After the Iraq war ends!" As another '80s icon would say, I kill me; at least, I hope I do before somebody else does. Wal-Marts, automobiles, convenience food, civil society and even television itself will end before the Oil Wars will. Good luck out there, friends. May you be buried in individual graves. —DARREN ZENKO

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# Measure for measure

The NFB's *CitizenShift* program brings issues of security to the public with Measuring Security Measures tour

By TONY CLARK

"The world has changed since 9/11" has rung in our ears so often that it risks becoming another meaningless cliché. And for most Canadians, the whole "post 9/11 world" thing will mean a few small headaches, such as having to bring a passport to get into the States. However, for an unfortunate

minority, our government's zeal for security measures has led to some nightmarish scenarios.

Among the casualties of the quest for greater public security include 24 "students" from a fake Toronto business school whose owner admitted the school wasn't actually offering any courses; rather it was used as a front to sell fake visa documents to foreign students. In the summer of 2003, the RCMP, along with Citizenship and Immigration Canada, picked up the men during an operation dubbed Project Thread. The students were detained on the basis that they were possibly members of an al-Qaeda sleeper cell. All but one of the men were from central Pakistan, an area that police characterized as "noted for Sunni

**SECURITY**

SEE PAGE 12

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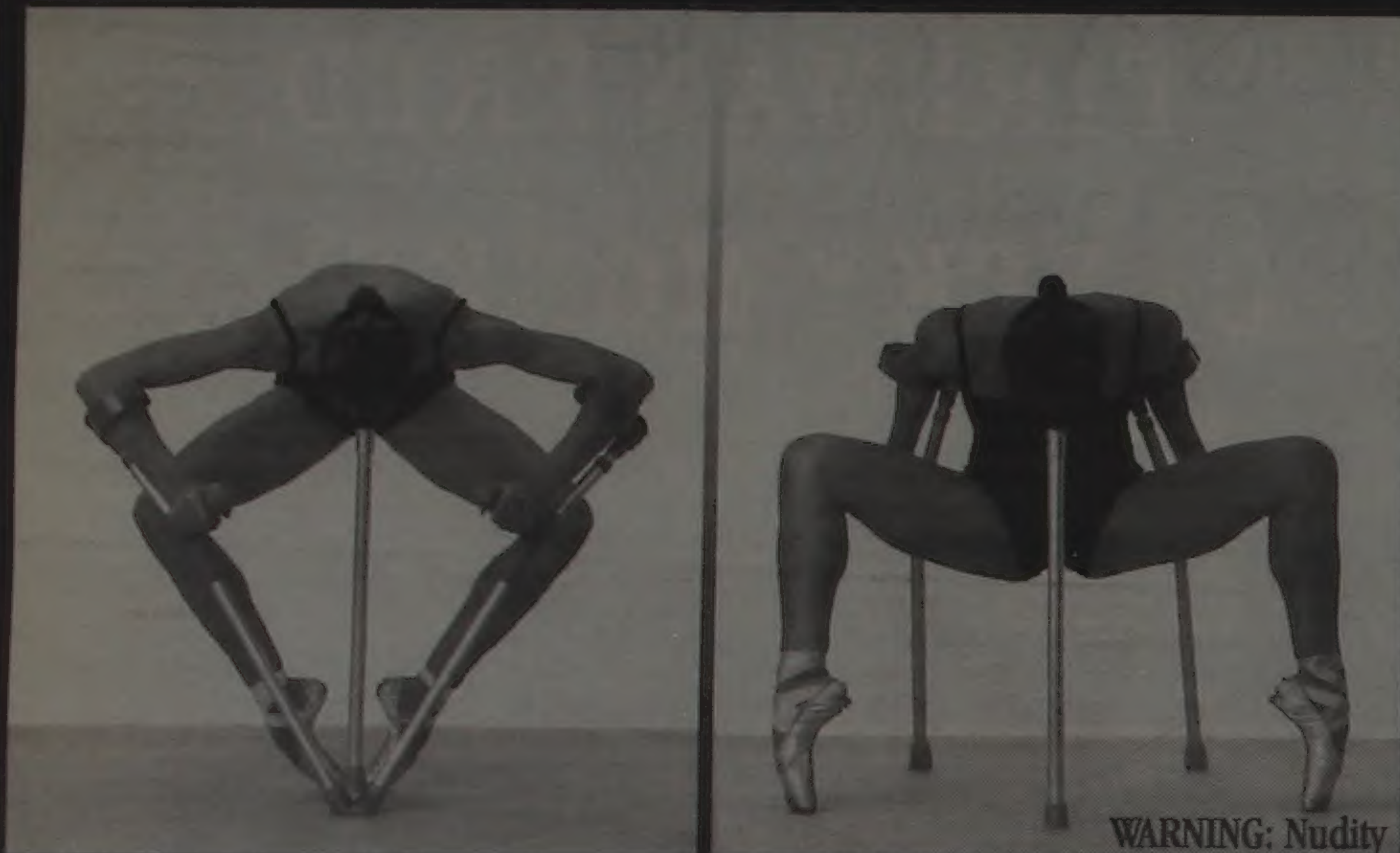
W/ CADENCE WEAPON,  
AND COLIN PRIESTNER



# COMPAGNIE MARIE CHOUINARD

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October 28 • 8 PM



WARNING: Nudity

*The secret intelligence of the body,  
where every gesture is a thought,  
becomes an amazing dance.*

Subtle and extravagant, sumptuous and wild, this new work by Marie Chouinard is an interpretation of Johann Sebastian Bach's *Goldberg Variations*. Chouinard uses artificial extensions, including crutches, rope, prostheses, horizontal bars and harnesses, first to liberate, then to hinder and finally to reinvent the dancers' movements. This piece uses a breadth of gestures and unusual body shapes to echo the human condition and examine the mystery of the living being.

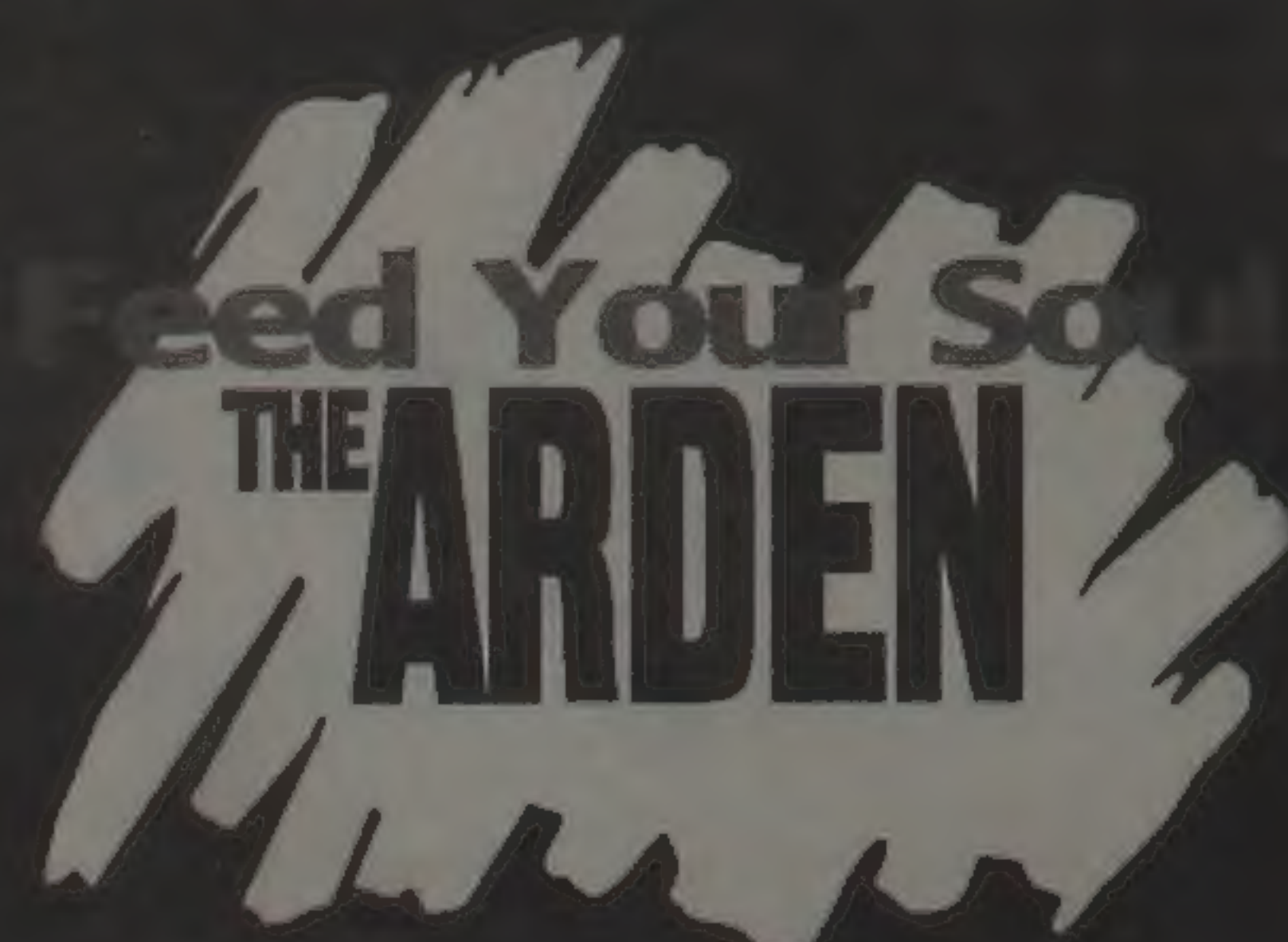
*"A constant explorer of new languages, Marie Chouinard shows herself once again to be capable of plumbing the depths of the human soul by becoming a sort of post-Freudian prophet who is able to deconstruct and reconstruct reality by creating new mythic visions...a wild visual fantasy in a dizzying continuum."*

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By RICHARD BURNETT

## She works hard for the money

The worst job I've ever had in my life was working in the engine room of a humungous cargo ship based in Shute Harbor, Australia, a half-hour bus ride from where I lived with two other guys and three girls in the tiny beach town of Airlie Beach. The steamy hot sunny weather was stifling, but it was sweati-er inside the ship, and the engine room was so slick with water that I lost chunks of flesh every time my pruned hands knicked a bolt.

By the time I returned south to Sydney I needed cash so badly I decided to hustle. The gay bar I hung out at was called—believe it or not—Bottoms Up! in the downtown Darlinghurst district next door to a series of strip clubs and cheap hotels where you could book rooms by the hour. (I felt like Donna Summer, singing, "Hey mister! You got a dime?")

Those days remind me of Chicago native Mack Friedman, author of the must-read book *Strapped for Cash: A History of American Hustler Culture* (Alyson Books), who hustled to pay his bills while studying at the University of Minnesota. "I had a stable of repeat customers," Mack told me once. "I wedged them in around classes."

In other words, people do what they got to do to survive. Work is work; money is money. Like über drag queen RuPaul sings in *Supermodel of the World*, "You better work, bitch!"

Even RuPaul worked the drag shtick for what it was worth because it was a cash cow. "No one predicted I could make a living out of this except me and my [late] mother," RuPaul told me this summer. "Drag for me was a commentary on life. 'You mean I'm not supposed to do this? Well, fuck you.' Then I found out I could make a lot of money doing it."

Money isn't the reason why NYC drag queen Hattie Hathaway organizes and hosts the most famous Stevie

Nicks tribute in the world, Night of a Thousand Stevies. The event is a labour of love for Hathaway (a.k.a. Brian Butterick) who told me last spring, "We'll keep doing it as long as people want us to, even if I have to be wheeled on stage in my platforms. [In the closing *Edge of Seventeen* battle royale] all the drag queens battle each other good-naturedly on stage, knocking one another out of the spotlight. People in the audience dressed as Stevie are also allowed to come on stage. But if you're not dressed like Stevie, I'll throw you off."

There are also times when folks betray others in order to get the job done.

Look no further than the late openly gay black civil rights activist Bayard Rustin who was the deputy-director of Dr. Martin Luther King's famed March on Washington on August 28, 1963. Homophobic Congressman Adam Clayton Powell Jr. demanded Dr. King drop Rustin or he'd tell the press that King and Rustin were lovers. So King—whom Rustin taught non-violent protest at the 1956 Montgomery bus boycott—told Rustin to beat it. "Bayard was more upset, as I remember it, by the personal betrayal," Rachelle Horowitz, Rustin's personal assistant for 17 years, recalls in director Bennett Singer's great documentary film *Brother Outsider*. "How could King let Adam Clayton Powell do this to him? I think it was one of the worst blows in Bayard's life."

Still, Rustin swallowed his pride for the movement. Eventually civil rights elder statesman A. Philip Randolph agreed to organize the march only if Rustin could work with him, and other civil rights leaders agreed because they wanted Randolph. "Today," Singer notes wistfully, "Rustin is overshadowed by memories of Dr. King and his [I Have a Dream] speech."

Other gay icons have gotten the respect they deserve. Acclaimed Chinese-Canadian author Wayson Choy, who wrote the bestseller *The Jade Peony* and its 2004 sequel *All That Matters*, was awarded the Order of Canada on June 29. Choy is as eloquent on the printed page as he is blunt in person.

When I asked the 66-year-old writer in a wide-ranging face-to-face interview last year if he has ever tried Viagra, Choy told me sex requires too much work. "I'm not interested in Viagra because it requires a certain athletic ability which I avoid!"





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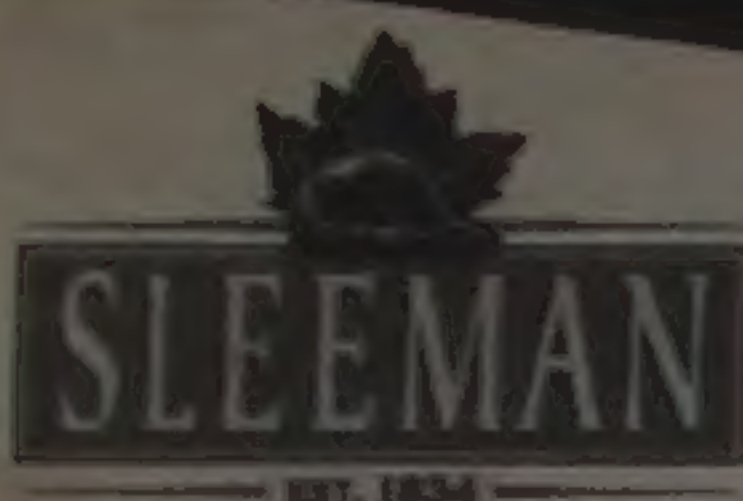
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**By TB PLAYER AND  
DAVID YOUNG**

*After a strong start to the season, it's back-to-Earth time for Oiler fans, as the Oilers lost 3-2 at home to Dallas on October 14 and then traveled south to Calgary where the Flames shut Edmonton out 3-0 the next night. Then, on October 18, the Oilers lost in OT 4-3 against the Phoenix Coyotes and Coach Wayne Gretzky. Coach Gretzky. Still sounds odd.*

**TB:** What a difference a week makes. From their 3-0 perch high atop the Western Conference standings down to just a hair over the .500 mark in four quick games.

**Dave:** The injuries to Ryan Smyth (four points in two games) and Shawn Horcoff (six points in five games) certainly didn't help the team continue the momentum they built up after the first three wins. Todd Harvey also got hurt in the Anaheim game last week. Signed in a pre-lockout deal in September of 2004, I think the acquisition of the tenacious Harvey was overlooked; he'll become a fan favourite as the year goes on—if he

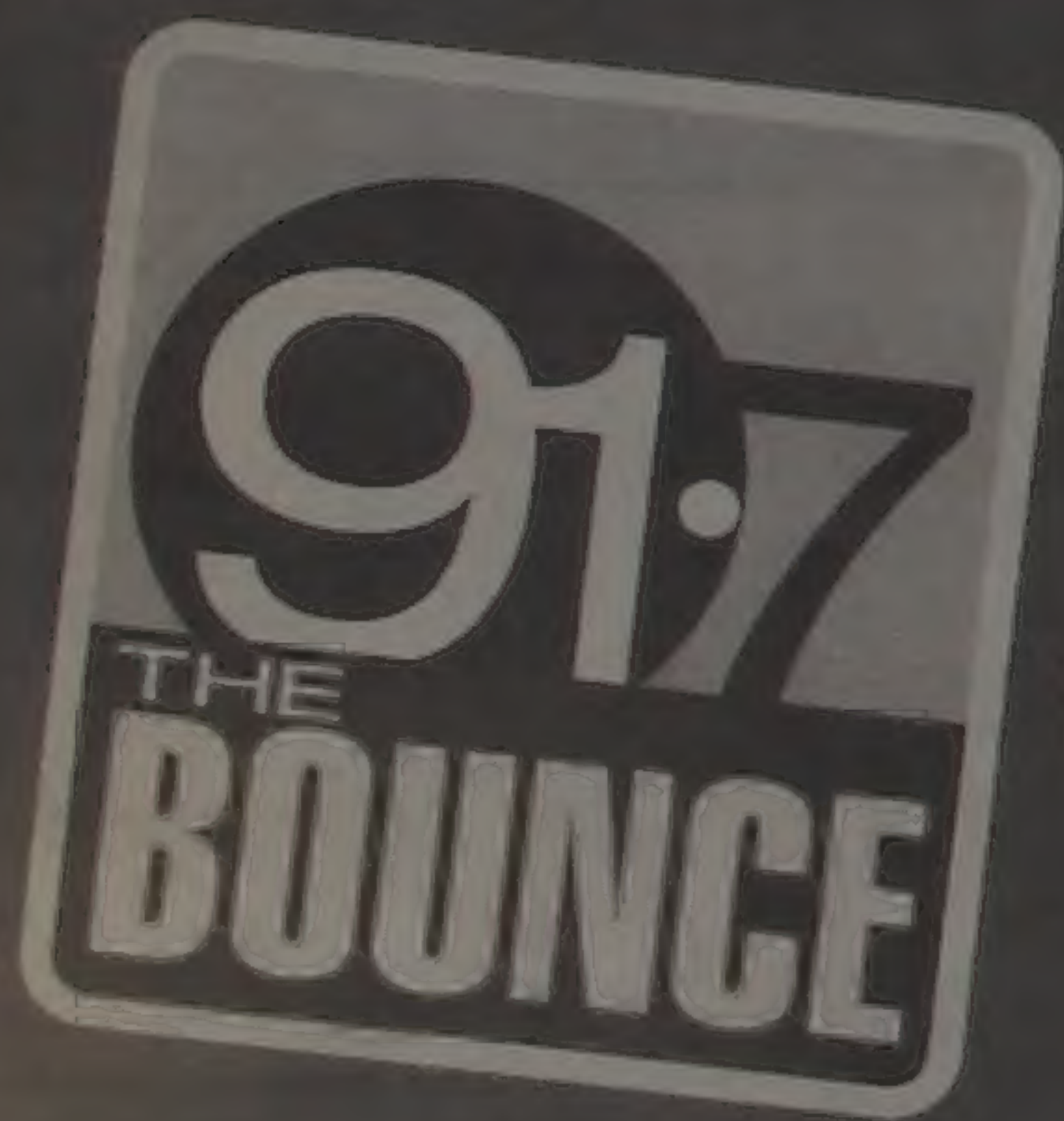
gets enough ice time. Did you know, of all current Oilers, Todd Harvey has scored the second largest number of points against Edmonton with his previous teams? He scored 13 points in 32 games. Chris Pronger is the leader in career points against Edmonton with 19 points in 33 games. Radek Dvorak, incidentally, managed to notch 11 points in 11 career games against Edmonton before joining the Copper and Blue.

**TB:** But Todd Harvey was a Dallas Star. One can't forgive that too soon.



**Dave:** That's true. But the Stars didn't win their Cup until 1999—the year after they traded Harvey to the New York Rangers. So at least Harvey isn't walking around the Oiler dressing room one of those Stanley Cup rings desecrated with an ugly green star.

**TB:** It would be nice if someone on the roster had a Stanley Cup ring at all, however. A little winning experience would help the youngsters on



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the team. Then again, the coaches standing behind them can rap the players on the skulls with one of their combined 12 jewel-encrusted rings just as a reminder of what hard work can get you.

**Dave:** They've got to make the playoffs first. I think the Flames proved last season that once you're in, it doesn't matter how you finished in the standings. So, with some more time to watch these new rule changes, what do you think so far?

**TB:** They're great for hockey from what I've seen, although a lot of people are still pooh-poohing the

shootout. I love it. It's exciting. It's all about closure. It's freaking *entertainment*, people. There are still fans who believe the old rules are sacred and shouldn't be changed. Well, the rules of hockey have been changing since hockey began. Hell, there was a time you couldn't make a forward pass. Boy, that must have been entertaining.

**Dave:** Not only were forward passes banned in the "good old days," but goalies couldn't crouch, kneel or squat to stop pucks, there were no line changes, they used wooden pucks and, get this, around 1910 or so there were three teams in Canada – in Edmonton, Windsor and Fernie – nick-

named "The Swastikas." I don't imagine the so-called hockey purists would like to see those rules return with the wooden pucks. And I'll go out on a limb and say there probably won't be another Edmonton Swastikas. One rule that should come back: at the turn of the century, referees were called "bullies" for some reason.

**TB:** And as ridiculous as this seems, I've heard some people complain there are now too many new rules for the

players to remember while playing. Huh? No sport has nearly as many rules as the NFL, and if those big lum-moxes can keep track of those regulations, hockey players should be able to catch up too. Learn the rules, fellas: work on special teams, stop clutching and grabbing, work on your skating stride and practice the shootout. Dinosaurs who can't adapt die out.

**Dave:** And, in related news, Calgary signed Bryan Marchment last week. ☺

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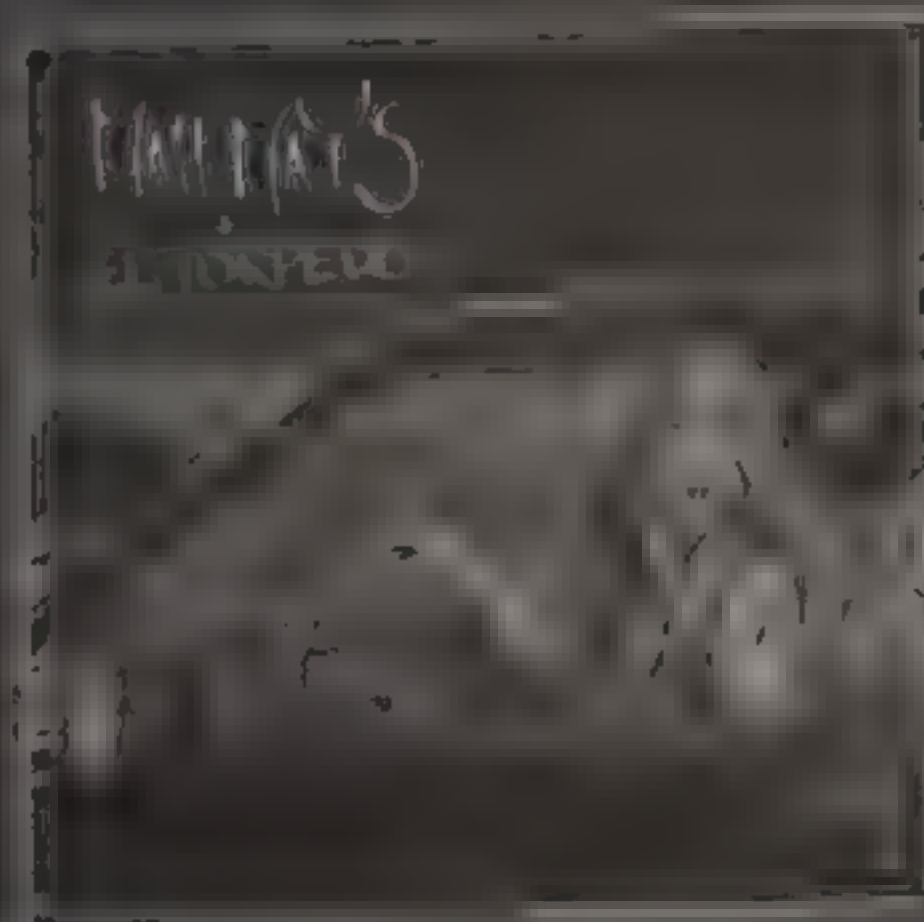
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CitizenShift

Continued from page 7.

extremism."

The men, 23 Pakistanis and one Indian, were held under Canada's anti-terrorism laws for periods between two and five months. Initially, immigration officials and police insisted that these men posed a threat to national security. They later backed off these allegations, though never fully withdrew them. Eventually the terror charges against the men were dropped and they were quietly deported for visa fraud upon release from prison. Later, the RCMP conducted its own internal review of the matter and absolved itself of any wrongdoing. The Mounties were not motivated by racism, the review found, but were pursuing a legitimate fraud case, and thus have no reason to apologize to the men in question, who now have to live with the stigma of being labelled as terrorists.

**THESE EVENTS** so incensed Pakistani-Canadian Arshad Khan that he picked up a camera and recorded what he saw as a terribly important issue. "I thought that this was huge," he exclaims. "Pakistani and Indian terrorists arrested! So I grabbed a camera and I started filming; I put down all of my credit cards and I bought a camera and editing software. I didn't know the men. I felt that they were abandoned and that they need someone's help."

Khan's film, named *Project Threadbare*, is one of five films featured in *Measuring Security Measures*, a 10-city Canadian tour (passing through Edmonton on Monday, October 24) of independent short films and panel discussions co-sponsored by the National Film Board of Canada's CitizenShift project and a Montreal media group überculture.

The goal of the tour is to get people involved, thinking and talking about issues of security in this volatile time in Canadian history, says the CitizenShift's Patricia Kearns. "We have a number of films about how civil liberties are being affected by anti-terrorism legislation and policies. This is something that people want to talk about," she says. "We want to give the public an opportunity to talk about the issues that come up from the films."

The CitizenShift project also includes a web magazine ([citizen.nfb.ca/msm](http://citizen.nfb.ca/msm)), which provides a space for people to discuss important social issues of today, as well as preview excerpts from the touring films. According to Kearns, the films, the tour and the forums are citizen-driven. "We want to give Canadians a forum to voice their opinions and concerns on a broad range of topics," she explains. "There is a broad range of people involved; there are activists who have been looking at these issues for a long time, and there are concerned citizens. Arshad Khan is a great example of a person who realized that something really wrong was happening and decided to make a film about it. We really want to invite people to get involved."

As for Khan, he is thankful for the support CitizenShift has given his film, and encourages everyone to take action, whatever their cause may be. "I spent my time trying to help these men get out of jail, trying to find out why they were in jail and trying to stop their deportation," says Khan. "They should not have been arrested, they should not have been deported and there should have been a greater public outcry. Their lives were destroyed. The RCMP and Canadian immigration have done nothing to help these men and to clear their names. This film was the least I could do." ☐

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great potential, really great potential," says Nickels.

While there are several representatives from the territorial governments and Aboriginal organizations on the Canadian IPY Steering Committee, Nickels explains that the Inuit want to ensure they're involved in every step of the process. "It's very nice to finally see that there is a commitment of funds from the federal government, but the Inuit are hoping that we have a bit of a say in how those monies should be spent so that it's not just the federal government that's designing a program for where those dollars will go," he says. "Rather, Inuit would like to work in partnership with Canada to ensure that the International Polar Year is addressing some of the priorities of northerners and Inuit. That in itself would be a really good legacy that could be left by IPY and make Canada a leader in Arctic research."

The International Polar Year will be the first time social scientists and northern communities are involved on such a massive international scale in Arctic research. And, according to Goodison, that combination of social and scientific, traditional and modern, may be the most important legacy of 2007-09.

"I hope that by the end of IPY we all have a better understanding of how the whole system works, how we can work together in a way that perhaps we haven't done before," explains

Goodison. "And that takes time. To me, it doesn't occur overnight, but I think this is a great opportunity that we wouldn't have had without the government offering up funding to tackle the issues as a whole."

**HOWEVER**, before any major changes can ultimately be affected, Hik argues that we "southern" Canadians have to change the way we

issue as well.

"We don't necessarily see ourselves as a northern country; there's not that many people up there, they don't have a huge voice, but increasingly sovereignty, security, economic development, climate change, contaminants and, more importantly, the political self-determination of the northern territories, of settling self-government agreements and land

**"We as Canadians love to have the north there as a sort of spiritual base, but we haven't done much to take care of it."**

—DR. DAVID HIK,

CANADA RESEARCH CHAIR OF NORTHERN ECOLOGY AT U OF A

perceive the north, its place in our country, and ourselves. "Most Canadians identify themselves as being closer to the U.S. border," he says. "The rest of the world sees us as a northern country, but it's only recently that we've started to think of ourselves that way. So in part it's the responsibility of the federal government, but it's a broader social

claims agreements with Aboriginal people in the north—that as much as anything has helped to change the agenda and the focus," Hik continues. "We as Canadians love to have the north there as a sort of spiritual base, but we haven't done much to take care of it. There's been decades of neglect, but all of that's finally starting to change." ☐

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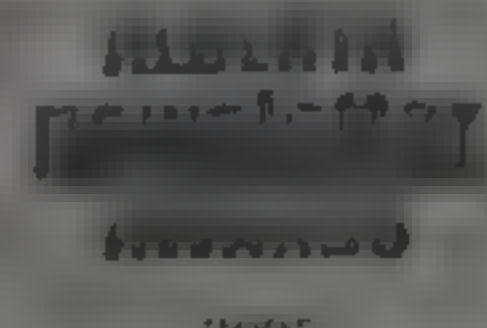
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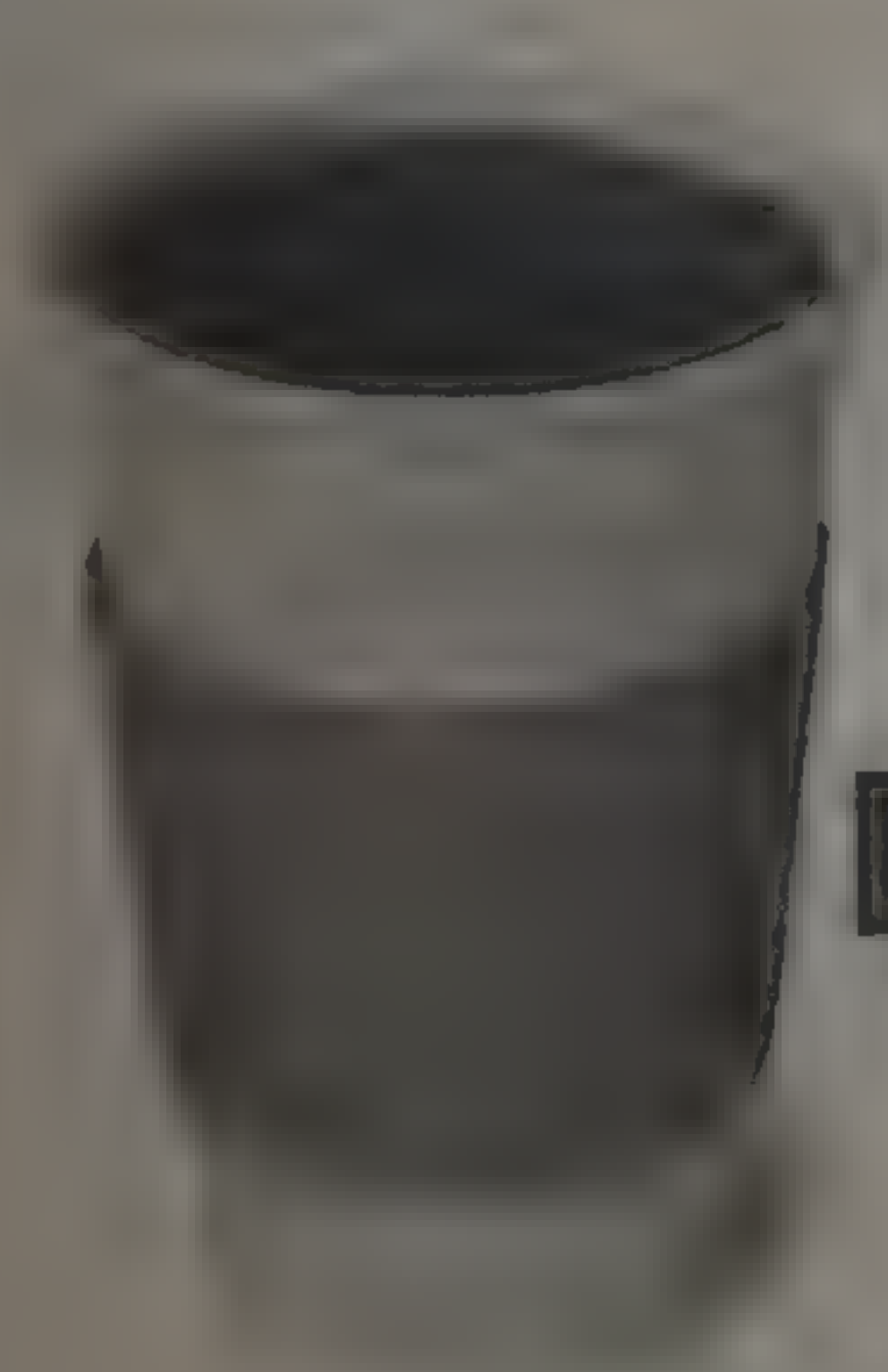
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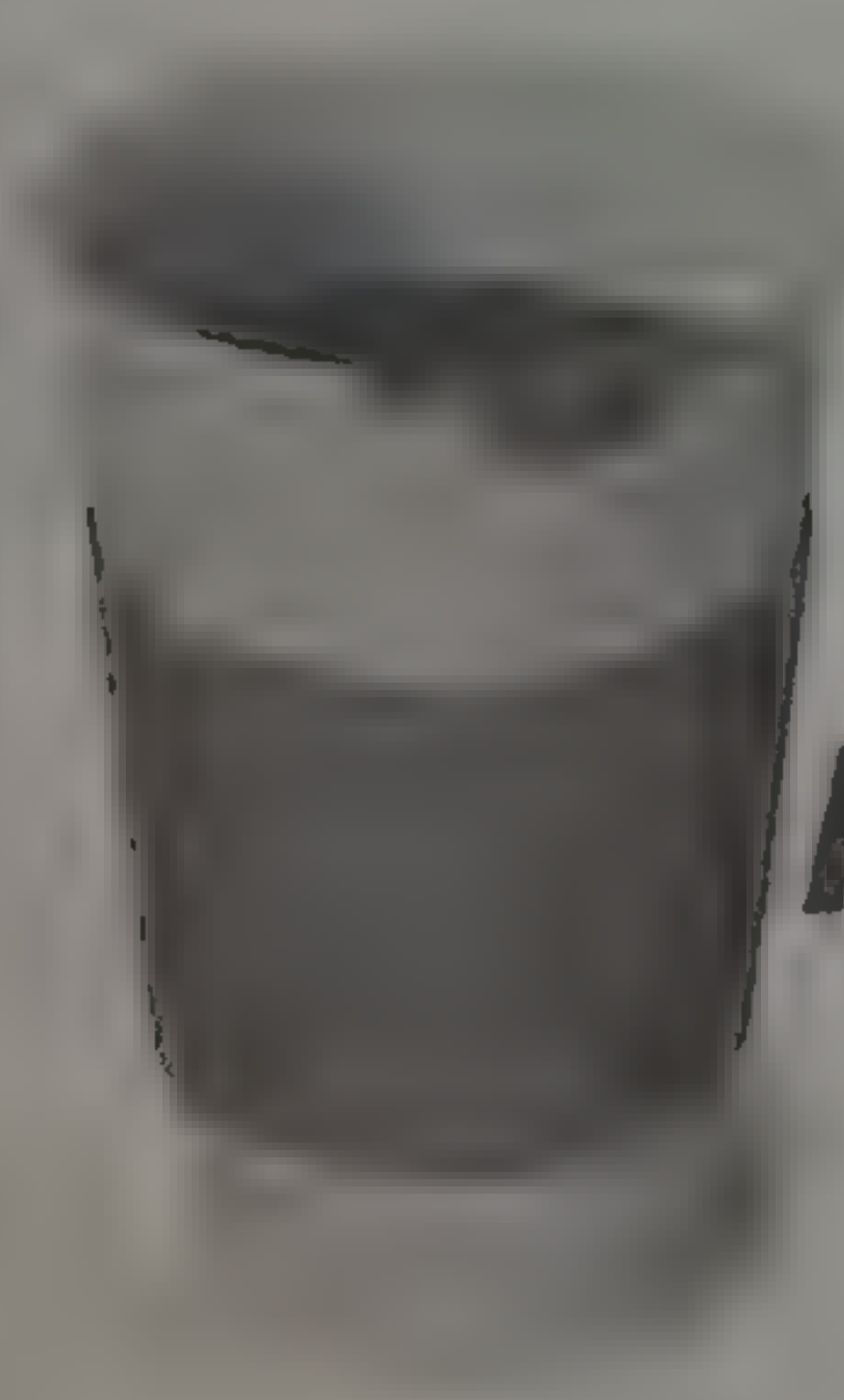


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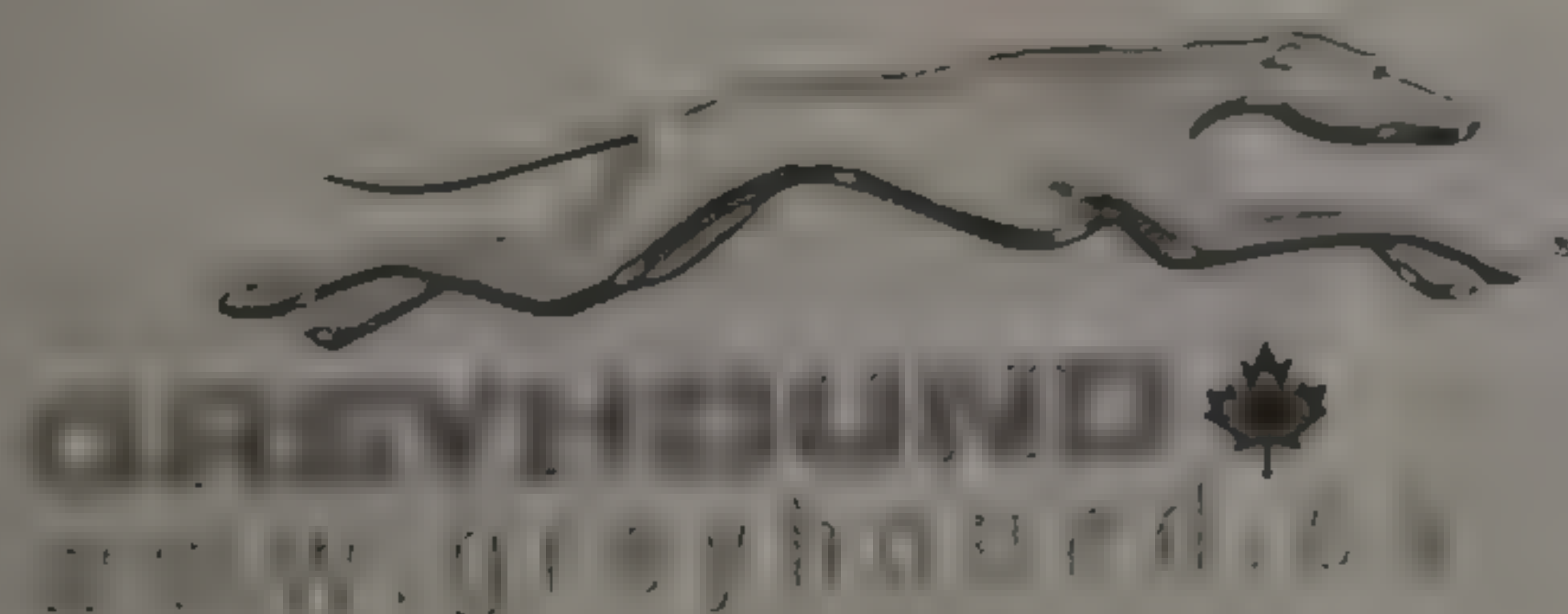


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## print culture

BY CHRISTOPHER WIEBE

### Oh my Darling

Such are the pleasures of being a reviewer that every so often you get broadsided by a brilliant new book, and Golda Frieda's first novel, *Nellcott is My Darling* (Coach House Books), is a lovely polished gem. I have yet to read a work of Canadian fiction that so perfectly captures the self-absorption, the anxious ennui and the aimless agitation of first-year university—a time when the world vibrates with limitless potential, but like a newborn baby, you're unable to grasp any of it with your flailing, spastic limbs.

As Fried's novel opens, it's 1991 and Alice travels "all the way from Toronto" to attend McGill University in Montreal. She leaves behind her pretentious high-school friend Walker—who takes photographs of peeling paint, talks endlessly to street people, and generally ignores Alice—to hang out with dorm-mates like Allegra who writes poetry with "three-dollar pens on expensive sketchpaper." Other friends affect a standoffish air: "Rally looked at Alice and stuck her nose back in her work. 'What are you doing?' Alice asked. 'I'm researching my honours thesis on the theory of the sublime.' Alice had no idea what that meant but was self-conscious about asking anyone more than one question at a time."

Alice gets involved in the Film Society—dying from the ascendancy of the VCR and mismanagement—and makes a point of falling in love with Montreal and all its double-cheeked air kisses and Cohen-esque diners. But she doesn't have a boyfriend, and the dorm's zephyrs of casual sex are a needling reminder of her virginity. At a party up in the trendy Plateau, she meets Nell-

cott Ragland, who plays in a band, works in a record store, wears eyeliner, and is emotionally inarticulate. What attracts her to Nellcott, or vice-versa, is deliciously inexplicable; like so much else it's beyond words. It's a relationship destined to evaporate.

What's so endearing about Alice is that she's smart, but basically out of it and tongue-tied. In plot and dialogue, Fried nails the awkwardness and impetuosity of late teen life, and demonstrates a lively gift for metaphor: someone's breath "smells like snow-drift," another has "a bulldozer personality." The parents in the novel seem like caricatures, but then, true to life, everything seems that way at that age—you're so wise and can so keenly see through everything, that your poor old parents seem wafer thin. I'm currently in hot pursuit of Fried's elusive small-press, small-print run first book, *Darkness Then A Blown Kiss* (1998).

And then there's St. John's writer Lisa Moore's wonderful Giller Prize-nominated first novel, *Alligator* (Anansi). Where Fried's novel hinges on non-sequiturs and silences cut on the bias, Moore's

accomplished and exhilarating novel has a Rubens-like fullness to it. By this I don't mean to say it's full of thick description, but rather writing with roundness to it,



the blush of life. Part of this "in the round" effect is achieved through structure—the use of multiple narrators, overlapping stories, the cross-cutting of past and present—but mostly it is through the careful tuning of her characters into a tight ensemble, a string quartet where each player takes a few cracks at the main theme.

Set in contemporary St. John's, *Alligator* follows a broad group of people from across the social spectrum, most of whom have outlived or been abandoned by their loved ones. For instance, Madeleine, who has a great sardonic voice, is completing a fictional feature film involving 19th century imposter priests and exorcism and trying to ignore her heart condition.

Meanwhile, troubled 17-year-old Colleen is charged with eco-terrorism, while her mother grieves her dead husband: "When she lifted the toilet lid she saw the thin nest of her mother's hair, pulled from the hairbrush earlier that morning, floating on the top of the water in the toilet.... It struck Colleen her mother had aged with David's death. She became instantly ancient.... She had been robbed of sex and the intricate privacy and rituals of a couple who have been in love for a long time." Like the dark form Colleen sees gliding beneath a glass-bottomed boat, there is an element of menace lurking in all these people's lives. The most obvious agent of disaster is Valentin, a violent Russian sailor who befriends a depressed actress and plans to burn her house for the insurance money.

I am not the first to identify a sort of St. John's "school" of writing made up of Moore and peers like Michael Crummey and Michael Winter, but what distinguishes them? For one, they're all interested in exploring class and social boundaries—from growing up poor to the vapidness of the nouveau riche. They all, in their own way, refuse linear storytelling, preferring braiding many cords into robust narrative rope. And they're sensual. Yes, they luxuriate in the pleasures of the flesh (Crummey's *Flesh and Blood* is easily one of Canada's most erotic books) but they also capture the minutia of the everyday in sharp, minimalist language. For her part, Moore is a master at revealing, with tough and tender fingers, the humanity of her characters. There is sadness in *Alligator*, but also the irrepressible surge of hope. ♡

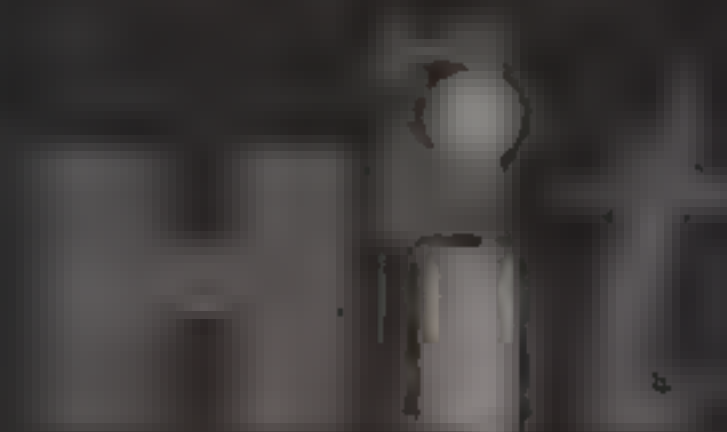
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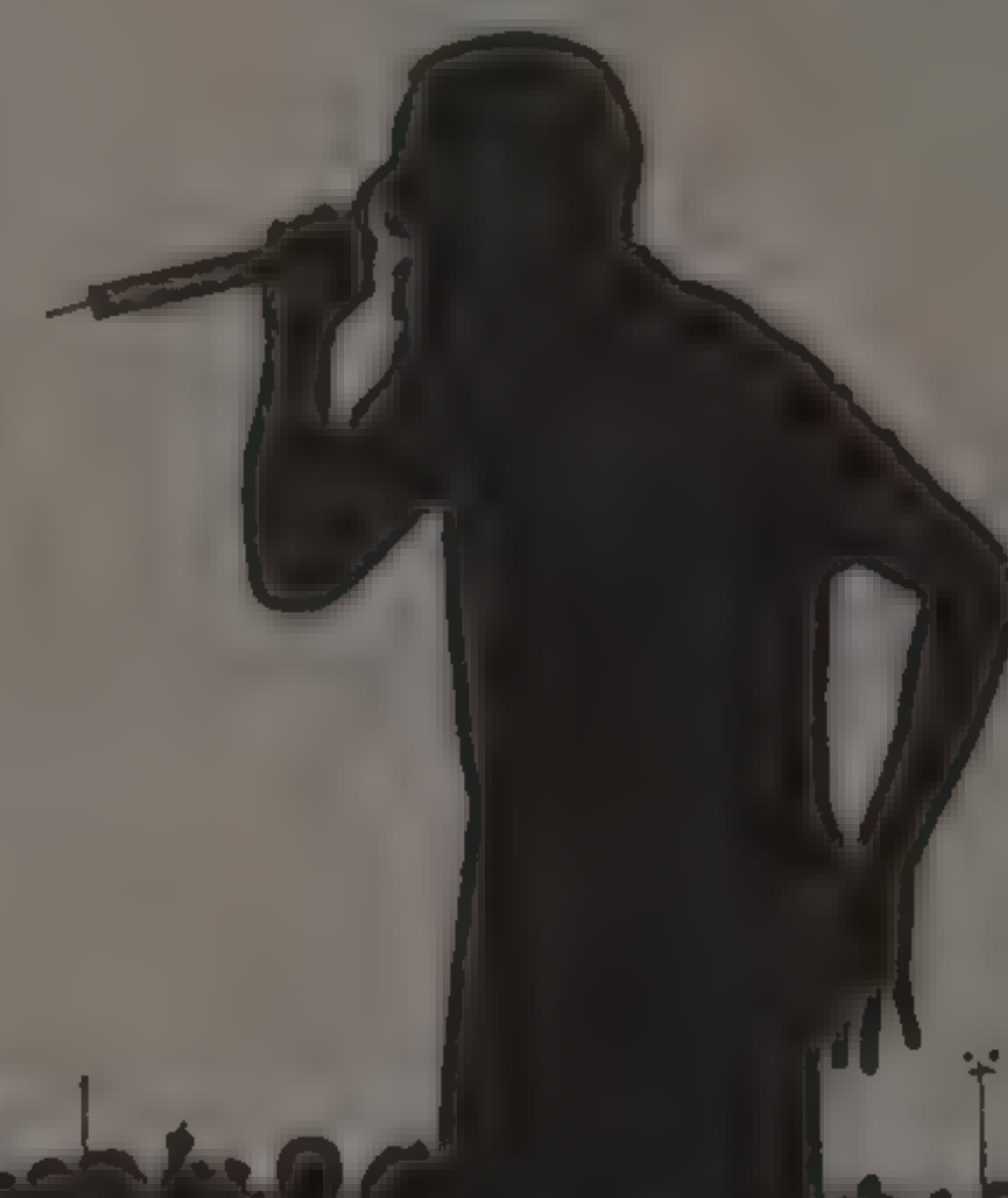
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were taking the evening off from parental responsibilities and chose the relaxed, urban vibe of **Suede Lounge**. This was the perfect place for a nightcap and a nibble before we rejoined our adorable toddler.

The fall evening was too brisk to enjoy the wrought iron and glass-enclosed patio a few feet off busy Jasper Avenue, so we relaxed instead in Suede's neutral-toned interior. My wife requested a two-ounce

Tongue and Cheek (\$7.71) from the extensive martini list, while I forsook the equally extensive cocktail menu for a Red Bull (\$4.25) and bar vodka (\$4.91). Our dimpled waitress exited

to seek our libations and we perched comfortably on our swoop-

seated, backless stools to check out the lounge.

On weekends, live DJs bring a chill, younger vibe to the space, which explains the lounge's drum

and bass soundtrack (I had expected cool jazz notes to complete Suede's modern atmosphere). This weekday evening crowd was mostly 35+ after-work suits, including a business function and a few groups seated on the eponymous suede chaises, collected around plates of tapas. I pointed out the muted pastel light features that accented the room as my wife, the psychology grad student, admired the framed minimalist

SEE PAGE 17

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# DISH WEEKLY

PREVIOUSLY REVIEWED RESTAURANTS

## LEGEND

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\$\$	— \$10 to \$20
\$\$\$	— \$20 to \$30
\$\$\$\$	— \$30 and up

### GLENORA GRILL

12327-102 Ave • 482-3531

The Glenora Grill's menu is, in a word, creative. There are a lot of interesting flavour combinations, and a diverse mix of ingredients catering to clients who are culinarily conservative or gastronomically adventurous. There were plenty of options to choose from, though I settled fairly quickly on the Arabic Chicken (\$19), a braised chicken breast with raisins, pine nuts, eggplant and fresh tomatoes, with cumin-laced yogurt to top. My wife was in the mood for fish, opting for the Plank-Roasted Pacific Salmon (\$20), which came with crispy leeks and a cranberry aioli. To start things off, I felt like a soup, and seeing how our waiter heartily recommended the Tacoma Sweet Onion Soup (\$4.25 per cup), I thought I'd give it a try. My wife chose the Grilled Sliced Beef Salad (\$9.25), a beef-topped salad with fresh greens and a spicy tomato dressing. It took a while for our appetizers to show up, but when they did, they proved to be worth the wait. Garnished with a dollop of sour cream and some shredded parmesan, my sweet onion soup was, quite simply, the best I've ever had. My wife's salad was huge, and had the better part of a steak sliced up and spread on top. The spicy tomato dressing was, true to its word, spicy, and the greens were fresh and tender. I expected a lot from the \$9 salad, and, judging by my wife's reaction, it was worth the price. My Arabic chicken was seasoned with a deliciously complex group of flavours—the yogurt and cumin were typically eastern, while the almost salsa-like chunky tomato sauce that covered the chicken was full of unlikely bedfellows. (The raisins and pine nuts were, in particular, both strangely perfect additions to the dish.) My side of seasoned potatoes was good, though they paled in comparison to the outstanding chicken. Under all those crispy leeks, my wife's salmon was smothered in a thick layer of cranberry aioli, which she loved. She enjoyed her salmon, but seemed to be even more enraptured by the huge grains of rice in her apparently delicious side dish. Even though my wife hadn't

been entirely able to finish off her main course, she was excited enough about dessert that we decided to take a look at what they had. My wife instantly gravitated towards the chocolate mousse (\$5.75), while I picked the passion fruit cheesecake (\$5.75), which was a violent shade of yellow/orange, and was brimming with passion fruit flavour. It was both intensely sweet and intensely sour, with a deliciously perfumed taste. After what had been an amazing appetizer and an outstanding entrée, the cheesecake was the exclamation point at the end of the evening. At nearly \$81 including tax, our meal wasn't cheap, but the quality of the food, the level of service and the classy-but-comfortable ambiance made it an exceptional value. **Average Price: \$\$\$\$** (Reviewed 6/9/05)

### THE MANOR CAFÉ

10109-125 St • 482-7577

Although the Manor Café's exterior presents the grandeur of a wealthy attorney-general's home from 1929, the interior pulses with modern style. Every room was gorgeously appointed, with lush attention to detail. Far from full on this Friday evening, the Manor Café felt quiet and intimate. After long minutes of eliminating culinary temptations one by one, my decision came down to two dishes. Would I indulge in the Moroccan fruit couscous (\$17) or the Thermidor (\$22)? After a brief but intense inner battle, chicken stuffed with lobster and brie won a victory over curry coconut cream and pineapple chutney. Aromatics and aesthetics double-teamed me as I gazed at the wonder my server set down before me. Its skin perfectly crisped, the free-range chicken was lean and tender. Enveloped within the chicken, the lobster's mild taste slid subtly through the spinach and garlic. Warm brie bound the many flavours together. The chicken sat atop a mound of creamy Dijon tarragon risotto, which provided a perfect texture to complement the crisp meat. Even the sautéed vegetables were sensational: savoury cloves are a welcome addition to red cabbage. Needless to say, I cleaned my plate and ventured back inside from my outdoor table for a coffee (\$1.95) and a look at the dessert tray. Half a sentence into the description of the first mouth-watering treat, I knew that I could not simply browse, and pointed at the white chocolate, strawberry and mango crème brûlée (\$7). After a few tastes of a decent gourmet coffee, the dessert of my dreams was set before

me. I quickly devoured the plump strawberry and crisp cookie that festooned the cup so that nothing would distract me from the moment my spoon cracked that sweet crust. I mixed the shards with the rich crème to blend both flavours with the white chocolate and juicy chunks of mango. I ate slowly and each taste melted into pure paradise on my tongue. **Average Price: \$\$\$\$** (Reviewed 6/9/05)

### OLIVETO TRATTORIA

500 Riverbend Square • 435-6411

Oliveto Trattoria's interior is tasteful, if a tad on the basic side, and the lack of natural light made it feel a bit gloomy. Thankfully, the people dining in the space helped to liven it up, adding texture to the otherwise straightforward layout and décor. For starters, my wife picked a small Caesar Salad (\$4.50), while I thought I'd sample a bowl of their Minestrone with Pesto (\$5). For our main dishes, my wife selected the Spaghetti Puttanesca (\$10, spaghetti with anchovies, garlic, capers, white wine, olives and tomato sauce), while I opted for a tasty-sounding Penne Arrabbiata (\$13), a concoction of penne with Italian sausage and a spicy tomato sauce. Having quickly made our way through the small appetizers, we waited patiently for the rest of our meal to arrive. When it eventually did show up, the presentation was a bit anticlimactic. The Spaghetti Puttanesca looked pretty basic (though my wife assured me that it tasted very, very good) while my Penne Arrabbiata looked like it had just been plunked down with a scoop on the plain, cafeteria-style plate that it was served on. Thankfully, my initial doubts were misplaced, and it turned out to be delightfully flavourful, with an abundance of garlic and just the right quantity of sausage. Plus, the pasta was absolutely perfect. It had just enough bite while still being tender and supple. And who *doesn't* love the perfect mix of tough and tender? Hey? Am I wrong, ladies? For dessert, my wife settled on a chocolate hazelnut gelato (\$5.95), while I selected the New York cheesecake (\$5.95) and a couple of lattes (\$3.40 each). The wedge of cheesecake was rich and moist, and the chocolate and raspberry sauces drizzled on top made it even better. My wife graciously let me sample a small spoonful of her gelato, which was just as chocolatey as our server had promised. By the time we left, we

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## Suede Lounge

Continued from page 15

Rorschach blots.

When our warm, cheerful server brought our drinks, our grumbling stomachs reminded us of our hunger. I slipped my candylike, high-octane Red Bull and vodka while my bride savoured her strongly citrus combination of Absolut Citron, cranberry and grapefruit juice in a colossal martini glass. We turned our attention to the brief menu, which covered one side of a single card, while an excellent selection of sparkling, red and white wines were listed on the back. Careful attention and luscious detail had gone into each delectable description of tapas, flatbreads, and sweets. There were no entrées available, but the tapas dishes for six to nine dollars would definitely suit group-style sampling. My wife and I both selected flatbreads (\$12 each) and planned to return to the Sweets afterwards.

**OUR SERVER RETURNED** with unexpected speed. She placed two

mouth-watering platters on our table and asked if we needed anything more, but I didn't even hear her. Obviously used to patrons overwhelmed by their cuisine, she left us to our feast and returned to the elegant wood bar.

My bride's "red" flatbread boasted a bracing tomato-basil salsa, prosciutto, and the surprising addition of peaches under a thick layer of melted mozzarella. The sweetness balanced delightfully with the salsa's tang for a complex, highly nuanced treat. My own "black" flatbread was altogether more basic in tone and texture, with a strong cumin flavour underlying the black bean, corn and melted goat cheese. Large, tender chunks of smoked chicken rounded out the robust sensation. Both dishes were excellently served by their light, crisp, airy flatbread, which was nowhere near as filling as thick pizza dough.

Our server whisked the plates away when we finished and grinned at our final request. Moments later, the chef himself brought out his \$7 signature dessert: five large, succu-

lent strawberries stuffed with warm Callebaut chocolate and drizzled with a light caramel sauce. My first reaction was "five strawberries for seven bucks?!" My reaction after a single taste was to design a conveyor belt that would deliver these luscious treats directly into my mouth for the rest of my gluttonous existence. My wife waved away the rough sketch I drew on my napkin as she helped herself to the tiebreaking fifth berry. I contented myself with licking the plate clean. Figuratively. Kind of.

Our evening was complete. After a drink, light pizza substitute and dessert that tasted like the best caramel apple ever wrapped around a chocolate-filled strawberry, we were ready to return to parenthood. Our bill cleared \$50 including tax and we settled with a smile. I was hyped on Red Bull and caramel sauce, my beloved was well contented after our romantic soirée and we set off to collect our daughter. It doesn't get any better than this. ▽

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## Dish Weekly

Continued from page 16

could barely move. We were both impressed by the quality of our main courses, even though the presentation could have been a bit more creative. It's nice to know that you can still find a decent non-fast-food-franchise meal out in the far reaches of suburbia. The houses may be generic, but at least some of the food is unique. **Average Price: \$\$\$ (Reviewed 5/26/05)**

### SHINE BISTRO

9828-101A Ave • 414-6347

Tucked away between the southeast corner of the Citadel Theatre and Canada Place, Shine Bistro is in a perfect location to attract a fair bit of lunchtime traffic. The décor is certainly colourful (which is what I'd expect from a place called Shine), but not gaudy or overly wild—no doubt a nice change of pace from the drab beige cubicle walls that the people next door are stuck with for the better part of their days. After taking a good long look at the menu board behind the counter, I decided the Clubhouse Hot Sandwich (\$5.95), a triple-decker sandwich with toasted bread, turkey, ham, bacon, cheddar cheese, tomato, lettuce and mayo was what I was looking for. One bite into the clubhouse, and I knew that I'd made a good choice. The bread was well-toasted, the bacon and lettuce were both crisp and the shaved ham and turkey were still slightly chilled. The mayo was good (and plentiful), and the cheese completed the experience.

It didn't take me long to finish the sandwich, and, unfortunately, when the sandwich ran out, I was still sort of hungry. I wondered if it was too late to take them up on the combo deal (if you've ordered a sandwich, a mere \$1.50 extra gets you a salad or a bowl of soup), so I brought it up with the cheerful woman at the cash register. No problem, she said, so I ordered a bowl of their Black Bean Soup, which she said I'd like if I liked chili. I handed over a loonie and a couple of quarters, and wandered back over to my table, where my soup was quickly delivered. The presentation was certainly neat, with a fancy white criss-cross of sour cream on the top, contrasting with the deep, earthy brown of the soup. The spicing was indeed a sort of chili/Cajun mix (and fairly hot, too), while the puréed black beans gave it a very thick texture. I was quite impressed, and after finishing the rest of my cookie, nicely full. Sure beats a bagged lunch. **Average Price: \$-\$\$ (Reviewed 6/2/05)**

### SYPHAY

6010-104 St • 438-8338

The inside of Syphay is cozy, obviously well-cared-for, and simple and honest in that family-owned-and-operated sort of way. It has the look of a restaurant that's a labour of love for the owner—it's not fancy, but it's nice. I had arrived with a bit of a hankering for peanut sauce, so we ordered a couple of plates of satay-style kebobs: one plate of chicken and one plate of beef, both of which had five skewers of meat and cost a very affordable \$6.95. To add a bit of variety, I

thought I'd try Syphay's version of Pad Thai (\$7.95), a combination of stir-fried rice noodles, bean sprouts, green onions, chicken and shredded carrots, tossed together with peanuts and a dark, slick sauce. To complete the meal, we picked a side of coconut rice (\$2.75), which I tend to like, especially with Thai food. Obvious thought and effort had been put into the presentation of the food, making it look far more impressive and expensive than the price suggested. As soon as the main plates arrived, we realized that we'd ordered too much. The Pad Thai was particularly gigantic, and looked fabulous under the scattered crushed peanuts, the thick slice of orange and the fresh sprigs of cilantro. It was delightfully flavourful, with perfectly cooked noodles and a sauce that wowed us both (just sweet enough, but still with plenty of tang). The kebobs were also delicious, though it was the peanut satay sauce that really stole the show. It was thick and slightly sweet, with that wonderfully complex tart and peanutty taste that goes so well with grilled meat on a stick. Since we wound up sampling a wide range of things, including a dessert and an appetizer, we managed to ring up a bill of around \$50 including tax, though if we'd cut back and only ordered a can of pop and one dish each, we could have easily walked away with a decent supper for two for around \$25. That's quite the value, considering the assortment of interesting flavours and the happy, attentive staff. I know I'll be back. **Average Price: \$\$-\$\$\$ (Reviewed 6/16/05)**



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## grape expectations

By JAMES LYLE

**THIS WEEK:** Fairview's Cyril Black Shiraz 2001 (\$31)

Many of Fairview's inexpensive releases were recently featured in *Wine Spectator*, which dubbed them South Africa's top winery for bargain-priced wines. Seeming like it was worth a try, I selected the Cyril Black Shiraz, as it was a slightly more expensive release and was also a 2001, which has been reported as an excellent vintage in South Africa.

This very dark red wine begins with a strong smoky smell that had me cramming my nose

into the glass savouring the odours. It has such an appealing smell that before each sip, I took a moment to take another whiff. If only my sense of smell was well-tuned enough to pick up the hints that the winery claims are there.

With my first taste, I found the Shiraz to be full at the front with subtle fruit flavours. A smooth, supple wine that went down easily, this wine reminds me of the more relaxed, welcoming Syrahs from California. The taste became more rounded as I started my second glass affirming that this wine has time to develop and improve.

A wonderful taste to complement game or red meat. Enjoy! ☺



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# Everything old is new again



A glance at some of B.C.'s new ski terrain making its debut this season

BY ADAM SMITH

Last year's building and expansion boom that ricocheted through B.C. and the Rockies—only to be followed by a widespread rainout—has left a good number of Western

Canadian resorts with a very short chip stack. This factor, paired with resentment and the bitter despair our mountain corporations have generated towards sweet and generous Mother Nature, has left us with a gigantic and supremely equipped downhill sport industry, though the infrastructure and amenities are basically the same we had last year.

Which is fine. Shit, there is so much lift-accessible terrain now available all over the Rockies: meaty stuff, corduroy, beginner runs, and well-designed parks. Because of the

mild snow and heavy rain that polluted the majority of last season, a lot of the new terrain that broke ribbon last year is still virgin to most of us. The gondola at Lake Louise is rel-

## SKIING

atively new, having been completed mid-season last year; it opens up a lot of new steepes that lie in the previously hard-to-access area east of the Top of the World chair. The six-passenger, high-speed gondola also

allows more direct access to many of the back bowls filled with steep chutes. The gondola also climbs over some permanently closed terrain on its ascent, but Lake Louise staff maintain that this area is an avalanche hazard and will remain closed.

Deep into B.C. at Canada's Pronger-like Whistler-Blackcomb, an insane amount of riding was unveiled last year, only to be quickly sessioned for a few weeks of spring dumping after a disastrous regular season that saw Whistler shutting its doors for weeks on end. Over 1,100 acres of new terrain has been opened, with many new beginner and intermediate runs as well as significant advanced terrain. Included in the latter category is the new Flute Bowl, prestigiously coined by Whistler's marketing department as "an inbounds back-country experience." Access to Flute Bowl will require a short hike, which will likely keep the area uncrowded enough to ensure fresh lines are available to the powder junkies who commit to the walk.

**OUR MOST LOCAL** mountain resort has little new to report, though Jasper's Marmot Basin completed the third and final phase of the Eagle Ridge expansion last. The development sees the opening of two new bowls: the Sugar Bowl and the Birthday Bowl. Although accessible in previous years by riding out of bounds, these bowls have undergone "selective and extensive glading" and are

now patrolled and marked in-bounds.

Fernie, the mountain that is always worth the drive, has got some hot news for 2005. Extensive glading will supposedly open up the mountain's five alpine bowls with most significant changes to be seen in exit routes from Siberia, Timber and Currie Bowls. Gorgeous news!

But will there be snow this year? Well, I asked—and when I say ask, I mean I looked on the internet and found the kind of answer that you only expect to get when you are talking to a pig spleen. According to the Farmer's Almanac, any old pig spleen will accurately predict the weather. By analyzing a pig spleen that must be removed by autumn or early winter, Gus Wickstrom of Tompkins, Saskatchewan and the Almanac's weather prediction entourage can tell if we will have a wet or dry winter, and whether it will be temperate or cold as hell. The predictions are based on a complicated, folkloric function relying on shapes and sizes of the organ, which is known in the more right-minded crowd as a vascular, ductless tissue that stores blood and destroys worn-out blood cells. Having had a rather difficult time locating a respectable online pig spleen weather report, I was forced to head down to Gino's Meat Shop to do the reading myself.

And if you don't believe me, go ask Gino—that spleen was thick as a son of a bitch, so get out your snow shovel. It's going to be a heavy year. ☺

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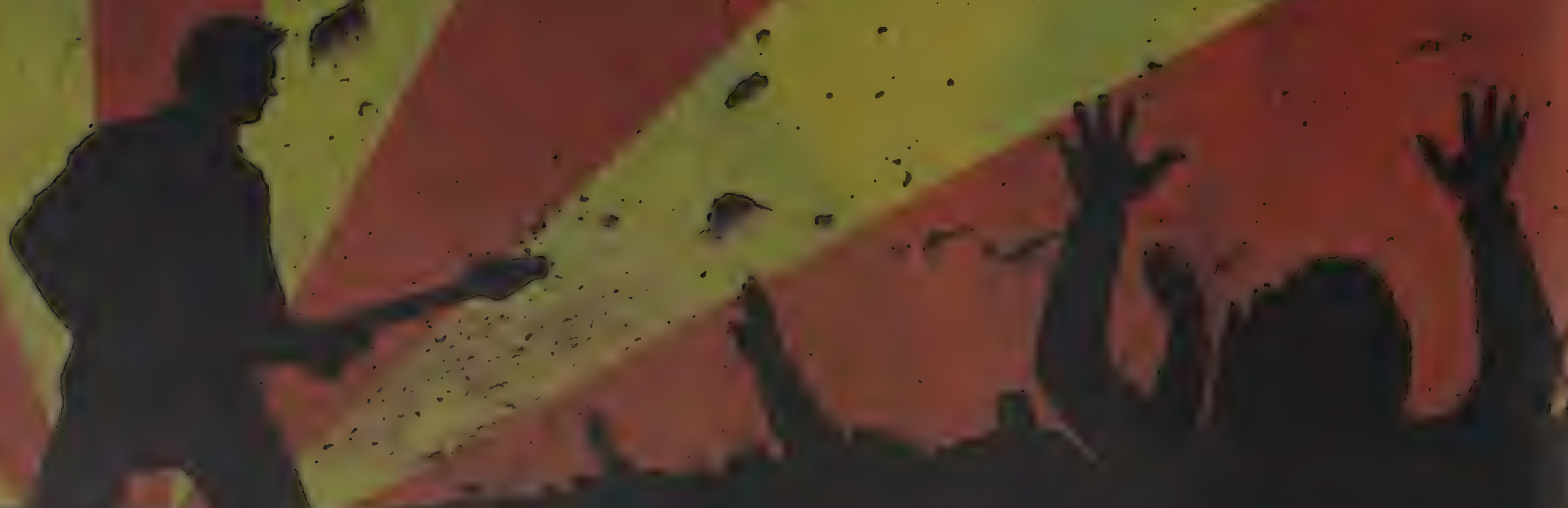


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# Cheap like me

Vue's resident spendthrift shares some tips on how to ski on a near-empty wallet

BY ADAM SMITH

There's been so much talk lately about gear, new boards, new boots, bindings and gortex, about snaps and buckles and Velcro, about Burton, Ride, Option, Salomon, Volcom... all that stuff. I think even Nike even makes gear now.

The ski/snowboard scene can be an expensive one, but for a true dirtbag like me who just wants to ride down a mountain, it can be pretty affordable if you know how to cut the right corners. Buying the newest gear, which seems to be the norm in our economy, could be unnecessary.

Boards are so expensive that it's much cheaper to get an old one from a buddy, and there are only a few things to check to make sure the board is solid. Feel it. Ohhhhhh. Bend it. Ahhhhhh. Make sure it isn't fractured or bent anywhere, and make sure it's still got pop. To do this just bend it with your whole leg from the middle and feel the way it snaps back. It should come back quick and hard, and not over bend back on the return. Secondly, check

the edges, make sure they are well attached to the board, and not too bent or worn down. Checking to ensure the base isn't warped anywhere is good too, also making sure any gouges in the base are well repaired. A board that is lightly used and a few years old can cost as little as a 15-pack of Lucky.

Boots, however, are the most important part of your setup, and as such deserve of a little more resource. Comfortable, stable and well-designed boots are a must for a good ride. Granted, it's tougher to find these used, because they are usually fitted to someone else's foot, so new ones are worth the extra cost.

To help pay for you new boots, there are other ways to economize. Instead of driving all by your lonesome in your massive gas-guzzling SUV, pickup or winter beater, carpool to the mountains. With five people in a car even a buck per litre isn't so bad. If you don't have a crew to travel with, there are a few online resources for ride-sharing, the best of which I have found is on the U of A Students' Union website. It's also a nice way to meet new

friends, and, look, you already have something in common!

Once you get where you want to be, bring your own lunch, and most importantly, your own beer. Since it's winter, you don't need artificial

## ECONOMICS

refrigeration to keep your brews cold. This way you can drink and eat wherever and whenever you want; plus it's cheap. But don't toss your empties or your garbage; keep the mountain clean, you filthy savages.

Save money and the environment at the same time.

For the average snowboarder or skier, the hardest hit is usually the lift ticket. Since lifties don't look too hard, one possibility is to borrow season passes from friends and relatives. Other options include Sunshine/Marmot and Louise/Fernie cards; they provide a few days free and some reduced rates, but cost around \$70 off the bat.

If you are forced to pay for a place to stay at the mountain, coupon books that come with the cards usually include some two-for-

one promos and other deals of significant value.

Another huge value is hiking, because it's free. The mountains belong to everyone, so go hit Parker's Ridge or any infinite combination of lines that are there only to be had. Free. Just legwork folks. some goodtime legwork. A huge misconception in riding is that hiking is only for advanced riders. There are so many hikes that are perfect for novices and beginners, especially beginners who don't feel like dishing out \$60 to ride their own ass all day. ☺

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# The Metric's system

Step one, make good music; step two, get popular in gay circles; step three, profit

BY ROSS MOROZ

**T**hey love Madonna, Debbie Harry and Diana Ross. They have very little interest in Nickelback. Clearly, no matter how George W. Bush or the Conservative Party of Canada feels about them, gay people seem to exercise impeccable judgment, at least when it comes to choosing pop icons for themselves, which is why Metric frontwoman Emily Haines is so flattered to have become something of minor gay icon herself.

"There's a sort of unspoken milestone in this business; everyone says that you know that you're making it when young gay guys start digging your music," laughs Haines. "I think that the female icons gay men identify with usually embody a lot of qualities I find amazing, so I hope I have the mystique and glamour that they usually require of their female heroes."

As it turns out, the gay boys were, as usual, on to something: after being released to little fanfare in 2003, the band's second full-length, *Old World Underground*, went on to transcend the underground world of college radio and indie rock to become a bona fide hit record, thrusting the band into the mainstream and garnering play on commercial radio and MuchMusic. Metric's third disc, the just-released *Live It Out*, is seeing success far more

quickly, and, with a video on MTV and an American tour under their belts, the band is beginning to make headway in the United States—all without any major label support in either country, something Haines finds especially satisfying.

"For a long time we had all sorts of industry attention, but it was always just interest—like, 'oh, we're interested in you, so we're watching you'—which is really irritating, to be honest, because it takes away the fun of doing something underground, but doesn't really help you in any way," Haines admits. "But we've been very lucky with individual people taking risks on the band, and there's not much a major label could offer us that we couldn't already do. If we ever were to work with a major



label it would have nothing to do with their marketing or star-making power—we would just use the machinery to make it easier for us."

Haines suspects the majors were reticent to take a chance on Metric because, to her, the band's music has always been a little bit ahead of the curve. "I think [*Old World Underground*] was a bit ahead of its time," she speculates. "When we put it out everyone was into garage rock pretty completely, and people definitely found it hard to get past our sort of pop sound, which is now everywhere, so it's interesting how things shift."

**IRONICALLY**, one of the first things critics and fans have noticed about Metric's new album is its more rock 'n' roll flavour, with the synths and drum machines of *Old World Underground* giving way to crunchier gui-

tars and more natural percussion. Haines acknowledges these evolutionary changes were largely accidental. "It's not really a conscious thing; what we thought about when we were recording and writing [this album] is just knowing that we're going to have to stand there and play this music in front of people," she explains. "People don't realize how hard it is to just stand there in front of all these people and play these songs that you put so much of yourself into, and hope that your observations and your musical decisions had an element of timelessness so it will last. I know we definitely had that in mind more so than on *Old World* because we didn't really know what the future was going to hold when we made that record, but now we have a sense of who listens to our stuff and what Metric concerts are like."

Edmonton audiences apparently approve: after originally scheduling a single Edmonton date on their current Canadian tour, the band responded to the overwhelming demand for tickets by adding a second and third show, resulting in an unprecedented three-night stand at the Starlite Room this week. Haines admits to being "blown away" by the response, although she's always felt a special kinship with Edmonton fans.

"It's great; we're really happy about it," she gushes. "We just really connect with the kids there, for some reason. We have a lot of love for Edmonton." ☺

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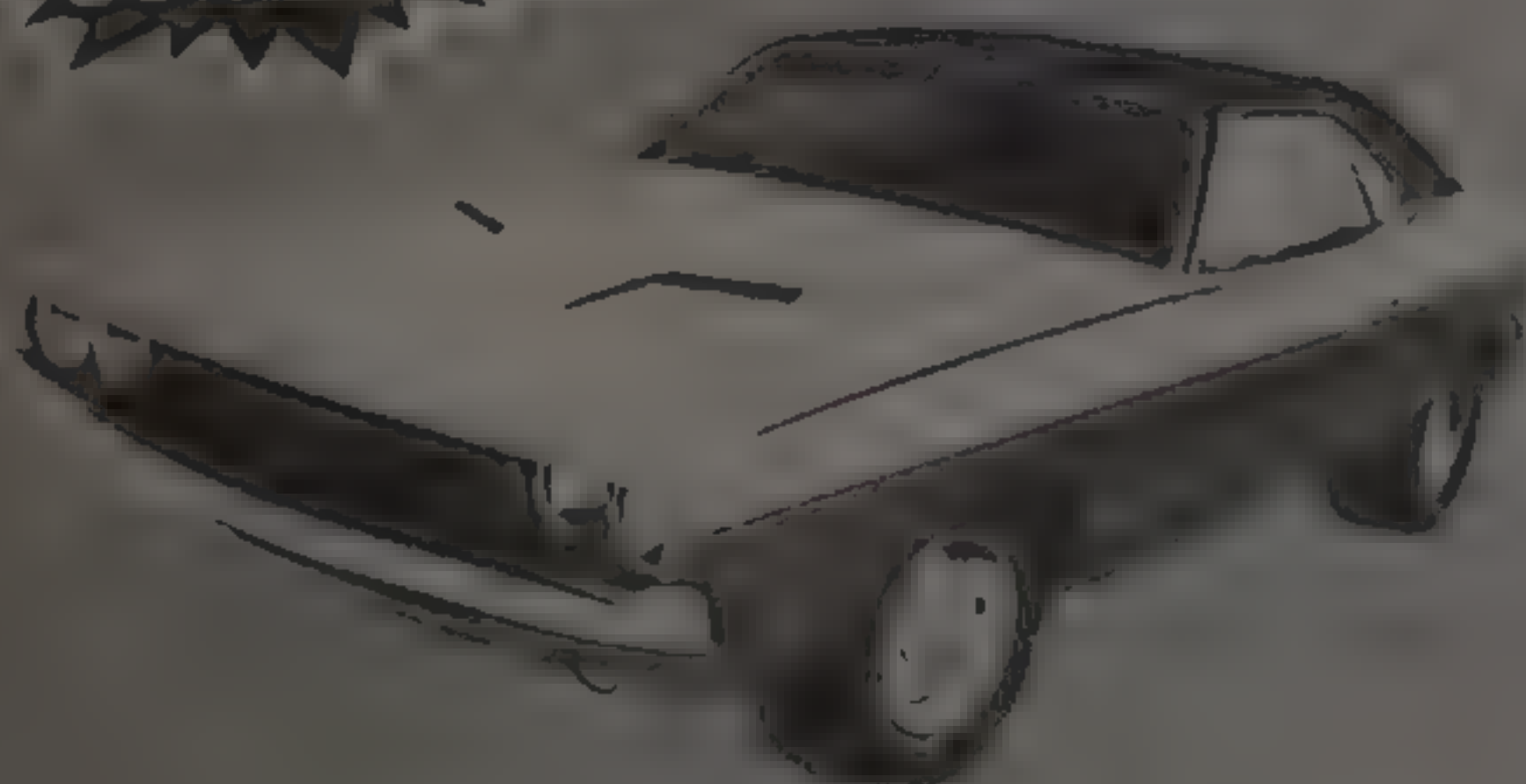
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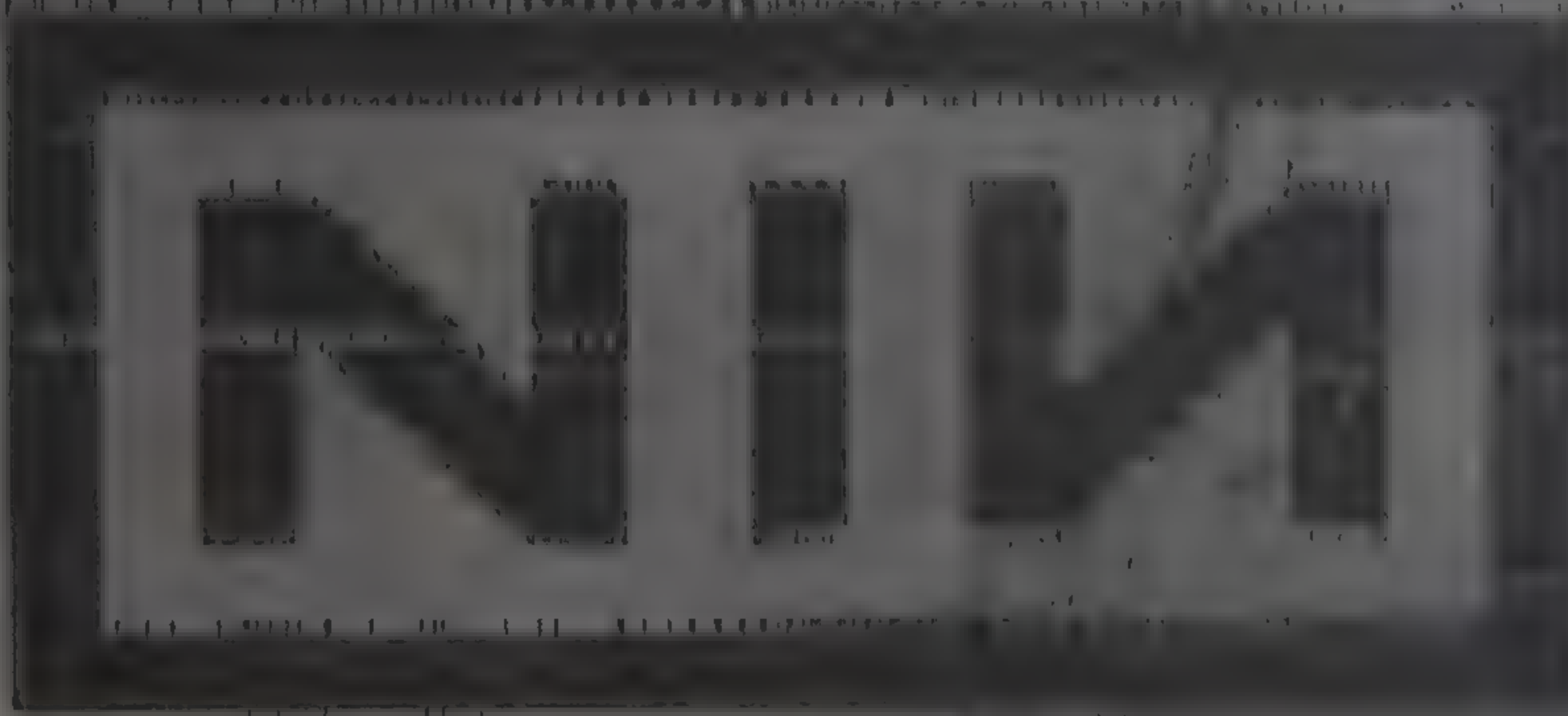
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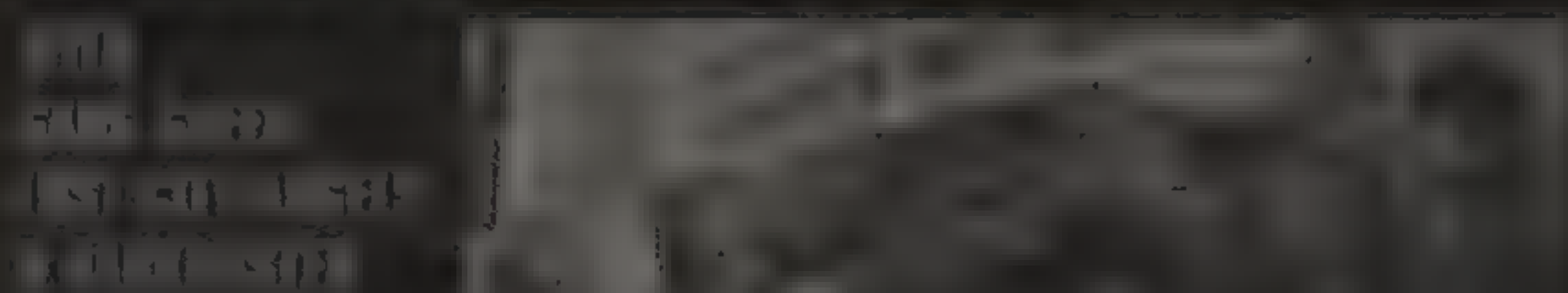


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## MUSIC



## music notes

By ROSS MOROZ

**Burning Heart Choir • With Road to Nowhere, the Brewkowskis, Self Rule and David Heddeman • Sledtrack Café • Wed, Oct 26 (8 pm)** Musical instrument theft has become alarmingly prevalent in Edmonton. Few local musicians have been lucky enough to avoid seeing their prized possessions mysteriously vanish at least once in a career. The latest victims, local bands the Burning Heart Choir and Dudley Dawson, had between \$20,000 and \$35,000 worth of equipment lifted from the jam space they share on 77 Avenue and 99 Street last month, but as Choir guitarist Billy Vassi reports, the break-in was merely the beginning of what continues to be an intensely frustrating and disheartening experience for all involved.

"It's become very obvious that no one gives a shit about this because it involves young musicians," explains an emotional Vassi. "I'm sure a thirtysomething couple in the suburbs that got ripped off for \$35,000 would have no problem getting the police out to help them, but because of our ages and the fact that we have tattoos and piercings, they don't want to deal with us."

Vassi acknowledges that his gear wasn't all that safe at its former location ("Rehearsal spaces in town are so scarce that we were forced to be in a place that we knew was not very secure," he admits), but he feels there is no excuse for what he sees as the Edmonton Police Service's blatant disinterest in putting a stop to what has become a serious problem for local musicians.

"There are a variety of things [the police] could have done, and they

haven't done anything—not made a phone call, not interviewed anyone, nothing," Vassi insists emphatically. "It took them a day to even get a cop out to check out the scene, and when he showed up he just went through the motions, checked the place out to cover his ass and left after five minutes."

Vassi did have better luck getting local promoter Brent Oliver to sympathize with his band's ordeal. "Brent has been nice enough to donate all the proceeds from this show," Vassi says. "He's been really, really great about this: we actually had a show booked there right after this happened, but he was really cool about rescheduling and helping us out."

Vassi appreciates the generosity of the show's promoter and the bands involved, although he does have some rather candid observations to share about how this experience has changed the way he views certain members of his community. "I'm not as bothered or hurt about our gear being stolen as I am by the reaction we've gotten from the scene," he explains with obvious emotion. "When something like this happens, people reveal the quality of their character, and while we've had a lot of people really willing to donate their time and money to help us out, there's been bands refusing to play this benefit show because they wouldn't be paid and people who could help us out by talking to the police being unwilling to because they just don't give a fuck. It's really sad."

**Cuff the Duke • With the Old Soul and the Stand-Up Firs • Sledtrack Café • Sat, Oct 22 (9 pm)** After a weekend of trying in vain to reach folksy rockers Cuff the Duke as they hurtled through the wilds of western Canada, *Music Notes* finally caught up with the band just outside of Vancouver, where they sat by the side of the road waiting for a tow truck to collect their suddenly (and, hopefully, temporarily) immobilized tour van. With some unexpected time to kill, frontman Wayne Petti was more than happy to field questions about the band's just

released selftitled release, which departs from the twangy, country-rock feel of its predecessor, 2002's *Life Stories for Minimum Wage*, to embrace a more crunchy, indie rock sound.

"It just sort of happened naturally," Petti says of the evolution of Cuff the Duke's style. "There's nothing overly twangy about the songs as they are written; really, I think the first record ended up sounding that way because of how it was produced, but this time around we decided to stick with the way the songs were originally written."

As comparatively amped as Cuff the Duke is, however, the band's hallmarks—mournful vocals, jangly guitars, earnest songwriting—remain intact, evidence that, for all their willingness to move in a more rocking direction, Cuff the Duke aren't about to become Sum 41.

"We're all pretty sick of all that pop-punk stuff—you get pretty inundated with it living there [in southern Ontario]," Petti laughs, explaining the real motivation behind the band's hybrid sound. "We all really liked old-school country, and we decided to try and play it, but we weren't really good enough players to pull it off, so it kind of just ended up being whatever it is that we do, probably because we're, um, not exactly country players."

**Sylvie • With controller.controller and Magneta Lane • Victory Lounge • Sat-Sun, Oct 22-23** Edmonton music fans of a certain pedigree (or, more accurately, of a certain age) no doubt remember Winnipeg's Smallman Records as the label that signed Edmonton tech-punk master Choke in the mid-'90s. Over the next decade the label went on to represent a host of similarly emotive/thrashing acts, although as of late Smallman has added to its roster a few slightly mellower acts, including recently signed Regina-based indie-rockers Sylvie, who are the first to admit they don't really fit in with many of their labelmates.

"I don't think we really have anything to do with the other bands on the label, other than that we're fans of

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bands, too," speculates Sylvie. "I think Smallman felt like they wanted to expand and diversify a bit; as a label I think they're sort of moving away from the sound they did in the past. Maybe in the beginning they had a very specific sound and what market they were after, but now they seem to be looking to appeal to wider audience."

In Passmore's mind, Smallman's diversity has been helping to expose an increasingly wider audience to his band's music. "There are probably people who are fans of Choke and Moneen who would have never heard of us, but maybe because we're on Smallman those people ended up taking a chance on us and discovering they really liked what they heard," he explains, "so in that way it's been really helpful."

With its faster tempos and more urgent pace, *An Electric Trace*, Sylvie's just-released Smallman debut (the band's first disc, 2003's *I Wish I Was Famous* came out on Does Everything Stare), sees the band inching closer to the stereotypical "Smallman sound," although Passmore concurs with *Music Notes*'s perception of Sylvie's sound not digressing too much from what's been previously established.

"We've been together long enough that we have a pretty good idea of how we want to sound," Passmore says. "We're always trying to do something new, for sure, but we do always come back to the Sylvie sound."

**The Tin Naked Band • With Don Ross • The Stollery Gallery, Nina Haggerty Centre for the Arts • Mon, Oct 24** Tin Naked Band bassist Thom Golub admits his group's totally spontaneous, non-idiomatic, entirely improvised music doesn't typically appeal to a mass audience. "Sometimes people get a little scared off because they think it's a little artsy," he explains, "so we try to keep it a little casual, because I really like playing to audiences who don't really have any investment in what we're doing—I like to sort of take an audience that might



Phil DeSantis

**Nashville Pussy • Victory Lounge • Mon, Oct 17 • reVUE** Rock n' roll is an ugly, sweaty beast and sometimes it needs to be caged for its own good. The last-minute switch of Nashville Pussy's first trip up to Alberta in a couple years to the Victory Lounge from the much larger Starlite Room made it an up close and personal performance to say the least. But after getting whacked in the face a couple times by over-zealous wrestler wannabes in the pit, frontman Blaine Cartwright put his boot down hard to stop the shenanigans. When the man who screams "Gonna Hitchhike Down to Cincinnati and Kick the Shit Outta Your Drunk Daddy" with a straight face tells you to calm the fuck down, you'd best believe he means business. With the yokels put in their place, the Pussy got back to belting out a whiskey-soaked set of trailer-trash anthems spanning a decade of Southern decadence. —P. D.

be a little skeptical and have them end up responding very well."

The Tin Naked Band's manifesto—to jam freely with no premeditation whatsoever—seems suspect, based on the surprising melodicism that results, but Golub insists he and bandmates Eric Weiden, Dave Hoyle, Alex Eddington and Garry Checora are playing completely extemporaneously.

"There's no framework whatsoever," he says. "We often don't even look at each other: someone just starts playing something and we just go with it."

Reaction can be, admittedly, occasionally mixed ("It can be a very beau-

tiful thing and it can take you to a lot of interesting places," Golub adds. "But a lot of people aren't interested in hearing something that doesn't have a discernable chord structure."), and while the Tin Naked Band's jams usually evolve into something resembling the complex and nuanced jazz he originally trained in, Golub acknowledges plucking out the odd clunker.

"There's definitely improvisations that we feel better about than others," Golub reports. "Some sound fantastic when you're listening to the recording later on, and sometimes it's, um, less spectacular." ▽

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**URBAN LOUNGE** A World Asleep, Everett.

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**BUDDY'S NIGHTCLUB** Malebox DJ Arrachier.

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**STANDARD** Wednesday Gone, 8pm-10pm, \$1 (members) \$4 (non-members).  
**STARLITE ROOM** Melnic The Great, The Most Serene Republic, The Lowly Feathers, all ages with the Red Area, 7pm (door) \$20 (adv) at TicketMaster.  
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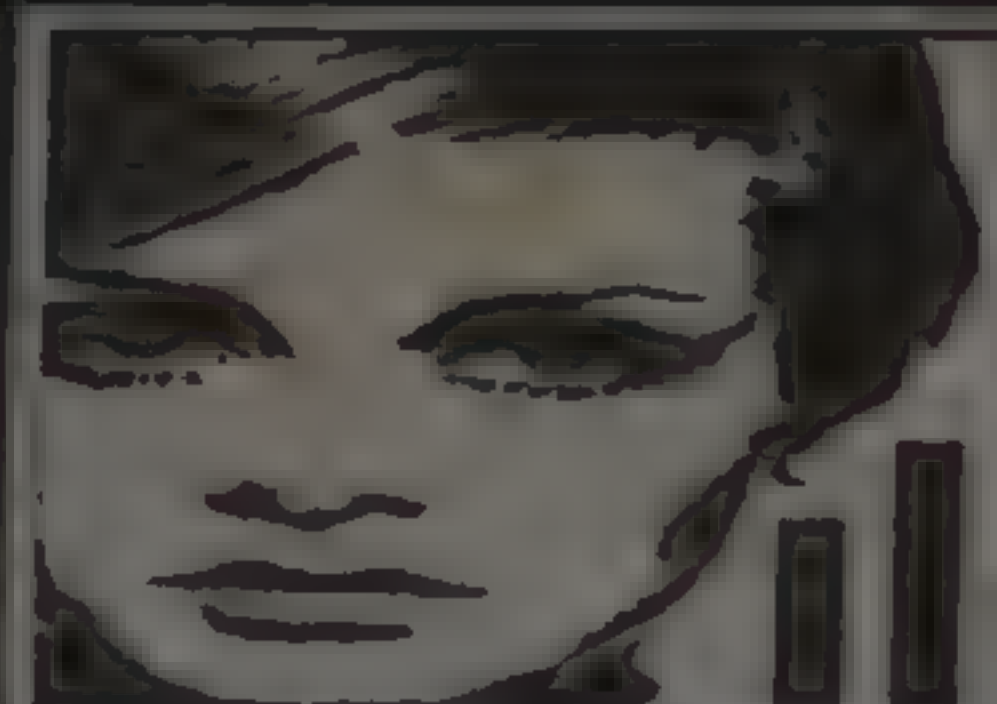
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# Control freaks

Toronto  
post-punkers  
controller.controller  
look forward to  
home Edmonton  
downtime

BY TYSON KABAN

For the longest time, being in a band was a dream. Nirvana kept alive by fanatically listening to every new album that crossed her desk as a music critic for a website. Even though the Toronto native could handle her pen as writer, she didn't think she could ever make it as an artist because she couldn't play an instrument; she was prepared for a life of writing about music, not playing it.

It took her pal Colwyn Llewelyn-Thomas to discover that Basnayake had hidden talent as a singer. At his insistence, she tried out for one of his bands, and was quickly welcomed by Llewelyn-Thomas, Jeff Leven, Ronnie Morris and Scott Raja into the Toronto post-punk outfit controller.controller as the

band's lead vocalist.

"One day Colwyn asked me out of the blue if I wanted to work on some music with him. He'd never even heard me sing, but asked anyway because he knew that I was really into music. Then he joined controller.controller and they wanted a girl, so he suggested me and everything just started happening," she says on the phone from Toronto. "Suddenly we were booking shows, the guys asked me to write lyrics, and I started singing lead... I'm

PREVIEW **ROCK**

somebody who lived that cliché of eating, sleeping and breathing music, and now all of a sudden I'm actually doing it. It's so surreal."

The surreal life continues this fall for Basnayake and her boys, who are headlining a cross-country tour to promote their first full-length release, *X-Amounts*, with punksters Magneta Lane and Regina's coed quartet Sylvie. controller.controller's tumultuous three-month stint supporting Death From Above 1979 across North America and Europe last year has prepared the band for their current tour—at least when it

comes to stomaching greasy food and living out of a van. But this time controller.controller is on the top of the bill, and Basnayake is already racked with performance anxiety.

"When we opened for Death From Above 1979, they sold out almost every venue that we played. Even if there were people that came just to see us, we really relied on the fact that most people were there to see the headliner," she says. "On our tour if the room is half-empty, then it's our fault. But the weird thing is, even if a venue is sold out, we'd probably think it's because of Magneta Lane. Or if we're on Sylvie's turf in the prairies and we sell out, it'll be because of them. Maybe we have self-esteem problems, but no matter what happens we're still going to have fun each night, even if we have to play to a dismal crowd."

**HOPEFULLY**, poor attendance won't be a problem when controller.controller makes its way to Edmonton.

They're set to play two shows over the weekend (October 22-23), which will give the band some time to bum around the city and visit some of their favourite shops and restaurants, luxuries which their schedule rarely affords.

"Even though being on tour means we get to do all of this traveling, the harsh reality is that we never get to know most of the cities we play in," she says. "We usually just drive in, straight to the club. Then after the show, we pile our stuff back into the van and head out to the next city. I love it when we have free time to just hang out in a

city. And I'm really glad we're going to be in Edmonton for a couple of days, because I really like this place that we ate at last time we were here. It was an awesome little vegan/vegetarian place," she says, eventually remembering name Café Mosaics.

"That's why I love it when we have some free time," she continues. "We get to actually go to the places people tell us about instead of just looking out the window as we whiz past them in a van." ☎

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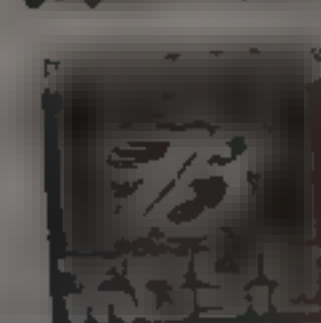
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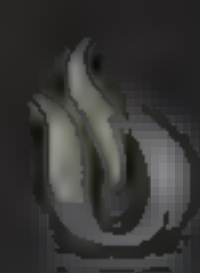
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## MUSIC



## Torpedos away!

Halifax's Matt Mays and El Torpedo adjust to life in the limelight and on the road

BY MIKE LAROCQUE

It's not uncommon to hear about the latest hot band to come out of Vancouver, Toronto, Montreal or even Winnipeg, but Canada's east coast has remained suspiciously

overlooked, even though it has its share of quality songsmiths, having produced Canadian favourites like Great Big Sea and Sloan while still keeping a relatively low profile as a music scene on the national level.

### PREVIEW **ROCK**

And one of the latest bands to emerge from the east, Matt Mays and El Torpedo, has a theory why.

"Halifax has this vibe where it's a small town with big-city values," says Mays. "It's a miniature big-city

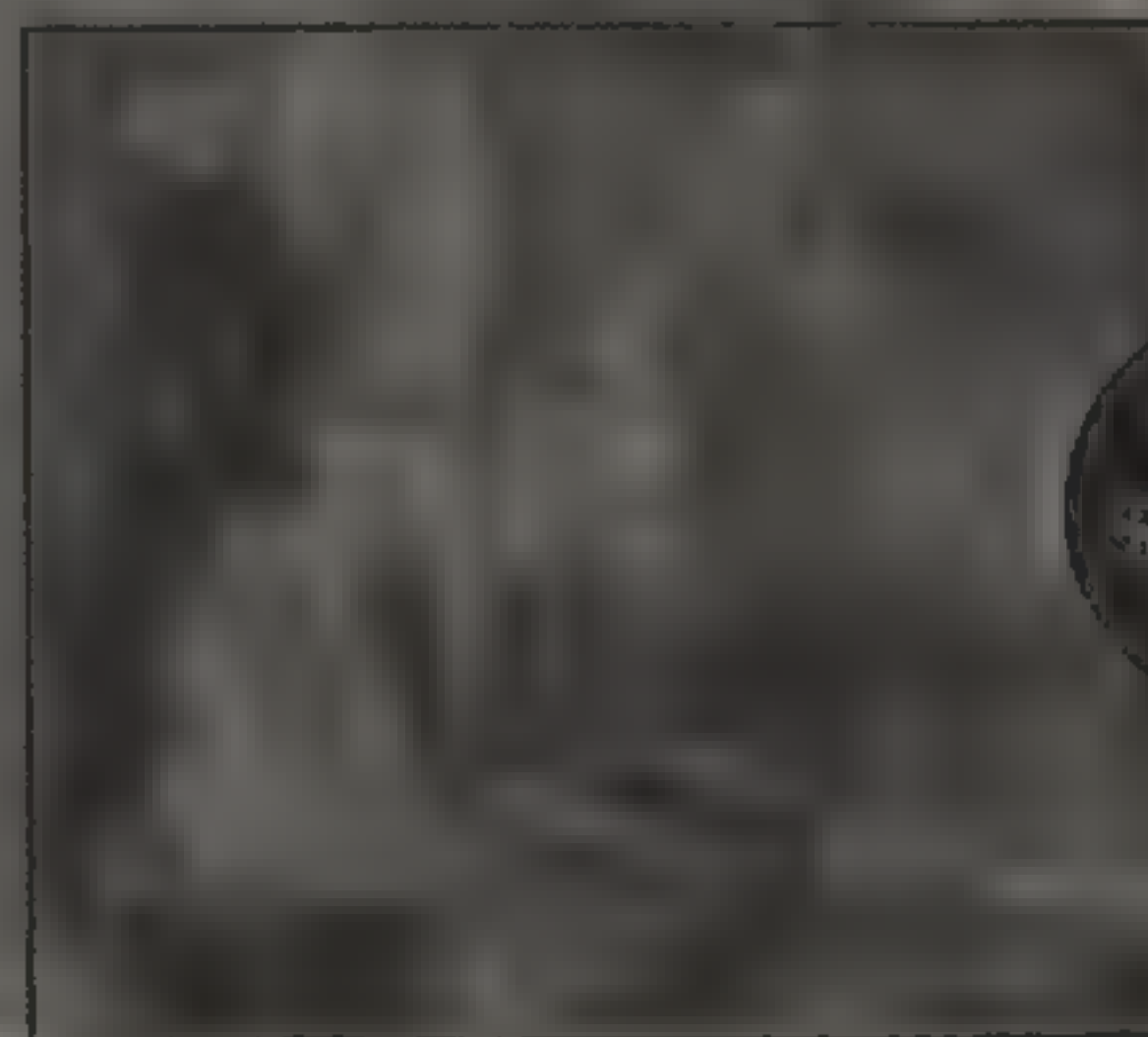
in a way. We have a really good art, culture and music scene, and since it's a small town everyone is nice and supportive of each other because there aren't A&R reps at every show. You're not competing for contracts at every show, so there is camaraderie among musicians. There are a lot of different genres in town to take from, and there isn't much of a music industry in town to spoil it."

For all of their smalltown roots, Matt Mays and El Torpedo have managed to make it big on a national level. Following the release of their hit single "Cocaine Cowgirl"

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...the LP, the band—consisting of Mays, Jarret Murphy, Andy and Tim Baker—have seen the instant surge in popularity that comes with having a popular track. Mays, however, sees it more as a long-awaited payoff for nearly a decade of work. It's been sort of both gradual and sudden," contemplates Mays. "We've actually been touring for almost three years now. It's been a very gradual, but in terms of things

like songs and videos being played, that's what sort of springs you forward in the press and with audiences and it helps out so much. That's what really kick-started things; it feels gradual for us, but in the public eye, it probably it seems a lot faster than maybe it really has been."

**HAVING TOURED** both nationally and in Europe to bigger and bigger crowds, Mays feels the amount he can experiment on a record is simi-

larly increasing. "It's kind of a strange thing," he says. "We've been the same band and we've had the same surroundings and same name and homes, but to go out on the road now and to go to clubs that we used to play when they were empty and now to see them packed, it's really amazing. It never gets old. But there is still a long way to go."

Constantly recording while on the road, Matt Mays and El Torpedo are rocketing towards the middle ground

of popularity anxiously sought after by bands aiming to make it big. And with audiences growing each time they head out, any experimental new material from the group is likely to be received well.

"We're definitely working on stuff that is quite different for us," says Mays. "We're looking at [our music] now as more of an art, trying to do something that no one has done before. We're not at the point where we're successful enough to do any-

thing we want, but at the same time we don't set up any boundaries around what we're doing. There's a certain percentage of the public that are going to buy a new record—our family, friends and fans—which is something we didn't have with our first album. It gives us the freedom and confidence to try some new stuff." ☐

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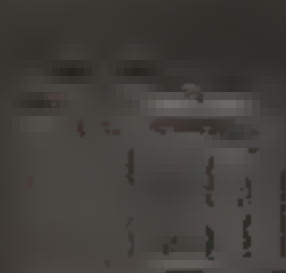
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# Bananas Republic

The shock of sudden success and a non-stop tour schedule might be driving The Most Serene Republic insane

by DAVID BERRY

Jewett said that the only way to really get to know anyone is to go traveling with them. After all, sharing pints of beer or cups of coffee with someone for an extended period of time will give you some window to their personality, but it's really only through the friendship-wrecking/creating hell of spending 24 hours a day with someone in a strange place that really shows you the depths of a person's soul. For Ontario sextet The Most Serene Republic, their recent spate of touring has definitely taught them a few things about themselves.

"This is warping our perceptions much more steadily—I myself am feeling this tour very strongly. Not in a negative way, I guess, but it definitely makes some adjustments to character and personality," explains lead singer/occasional trombonist Adrian Jewett. "I'm more calm, because without the sense of being in that nomad lifestyle, you take a more relaxed view of things like being late. I don't

even know what day it is; actually, you know, I could be talking into a banana right now, and you could be a figment of my imagination."

Potential hallucinatory solipsism aside, though, the band has gone on quite a run since becoming the first non-Broken Social Scene-affiliated band to get signed to Toronto's increasingly iconic Arts & Crafts label. Spots beside label-mate Stars, Vancouver's Pretty Girls Make Graves and now the rapidly exploding Metric are quickly establishing the chamber-pop group's place in an already burgeoning Canadian scene.

And for Jewett, that newfound established position is all the more sweet, since he figures it's gotten harder than ever to actually affect people with your art these days.

"Of course we want to change, of course we want to inspire, of course we want to leave some sort of mark, but it's harder than ever to do that, because so much art is being made all the time," he

explains. "More than ever, we're getting all this information, all the time, and more than ever, we're able to live the easiest life, as far as food and water and technology—we can do pretty much anything, especially rich oil kids from Edmonton," he adds with a bit of slyness.

**AND NOWHERE**, Jewett thinks, is that being felt more than in the music industry. Whereas in the past bands would form connections with listeners, giving the music a sense of



timelessness, these days most bands are lucky if they have a shelf life of five years before they're almost entirely forgotten.

"We can't even focus on a band onstage. I've seen a lot of concerts, and I've looked out into the audience when I've been playing, and when other bands have been playing, and I'm just trying to punch them in the face, because it's not being felt like it used to," says Jewett earnestly. "We're like frogs: we just can't land in one place and make our home, we have to move on to the next lake, and the next pond, and the next creek, and get the next cell phone, and watch the next David Cross DVD."

Of course, Jewett also admits that, at the very least, having to work that much harder to actually touch people does give a sense of purpose; a sense of something to fight for, which all the band members find important.

"Nowadays, what can I fight for in lyrics?" he asks, alluding to civil rights battles that have

all been fought and won. "What we're fighting for, I guess, is that sense we once had of what art can do, and that you can dance to it, and it can change you, and it can be beautiful."

There is, though, more to it than beauty. As Jewett explains, the ultimate goal of art is to change, and he hopes that, if nothing else, he and his bandmates will leave their mark.

"There's a sense of making something beautiful, and making people happy, but also slightly jading the original line that you drew," he points out. "Society draws a line, and it's our job to make it somewhat squiggly or wobbly at some point; to knock it out of where it's going, because the direction it's going is shit. That's the job of the artist—get the line going in a different angle, maybe. Or trying your best, anyway." ☐

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## BRIGATON PLEX

## Steady Murphys

Boston street punks the Dropkick Murphys keep the fight alive with *The Warrior's Code*

By PHIL DUPERRON

**B**oston's heroes of Celtic punk the Dropkick Murphys are heading back to Edmonton with a new album in tow—and this time around it seems like they're bringing half

their hometown with them. "We've got a bunch of friends from home with us; we're billing it as the Boston Invasion tour," explains guitarist James Lynch. "We try to help out as many friends' bands as possible, but it's rare that all the bands that we're on the road with are from Boston."

The Dropkicks came from very humble beginnings, playing their first gigs in the basement of a barbershop before the release of 1998's *Do or Die* on Hellcat/Epitaph put them on the musical map, and it's been non-stop ever since. The band's rousing working-class

anthems struck a chord in punks and skins around the world and they've gone on to headline countless tours and festivals from Boston to Japan. But the Dropkicks' meld-

## PUNK

ing of traditional Irish instruments and songs with punk's undying energy (as well as their unswerving loyalty to their New England home) has also made them successful in very non-punk circles. They've played before a Boston Bruins game

with a couple Bruins singing along and even celebrated the Red Sox's dream win of the World Series at Fenway Park with a gig.

"Lyrically, we always talk about things that happen in and around the city [of Boston]; sports is just a huge thing there, and it just carried over," says Lynch. "Anyone who got a chance to be a part of that Red Sox season would have jumped at it whether you're a punk or not."

And of course, playing giant venues with a captive audience is great for the Dropkick Murphys, as it helps them bring their music to the people and hopefully expand a few horizons along the way. "It's always been our idea to create a party atmosphere for anyone who wants to be involved," he says. "We've never excluded anyone. This was just another way for people who wouldn't go to a punk show to get a chance to hear us and realize that it's not all screaming. When your everyday person hears there's going to be a punk show, they think it's going to be violent and crazy—and then they come to our shows and you get families and parents and grandparents, and they realize it can be different than that."

**THEIR NEW DISC**, *The Warrior's Code*, is rife with examples of the band's talent for juggling serious themes with fist-pumping drinking-and-fighting songs. The album is dedicated to the memory of a fallen friend, Greg "Chickenman" Riley, and the opening song, "Your Spirit's Alive," also pays tribute to hockey scouts Mark Bavis and Ace Bailey (formerly of the Boston Bruins), who both died on United Airlines Flight 175 on September 11, 2001. "We're very proud of it," says Lynch. "The band's always pretty much written about what it knows. I guess we just had a pretty trying year; a lot of stuff came up. Obviously, when you write about the stuff going on around you, if it happens to be friends passing away or a war going on, it's going to find its way into the songs, you know?"

As well, the title track is an ode

to retired Massachusetts board "Irish" Mickey Ward. His dogged determination to win against all odds parallels the Dropkick Murphys' rise to glory, and it's a fitting addition to the band's street-tough canon. "He pretty much embodied the heart and soul of the sport," says Lynch. "If you've seen him fight, it's the closest thing to a friggin' Rocky movie you'd ever seen. The guy just doesn't go down. He's an amazing fighter. We identify with him, because we always saw ourselves like the underdogs; we don't get the help from the mainstream media and stuff, and we gotta do everything on our own and constantly fight to keep going."

**THE MOST MOVING SONG** on the album, "Last Letter Home," salutes American soldier and Dropkick Murphys fan Andrew Farrar, who died on his 31st birthday fighting in Iraq this January. While Lynch says the band won't wade into the complex politics surrounding the war, they support the troops who are risking and losing their lives so far from home. So when they were approached by Farrar's family (who lives near Boston) about his request for their version of "The Fields of Athenry" to be played at his funeral if anything should happen to him, they were honoured to oblige—on person. "We went to the funeral and played the song on the pipes and we recorded a version of it that we only made two copies of. We put one in the casket and gave one to the family," says Lynch. "Actually as of recently, we got so many requests from people in the military and people asking about it that we decided to release it. So we put out a single with the version we put in the casket and the song "Last Letter Home." We're selling them at the shows and on our website and donating all the money to the Farrar family." ☺

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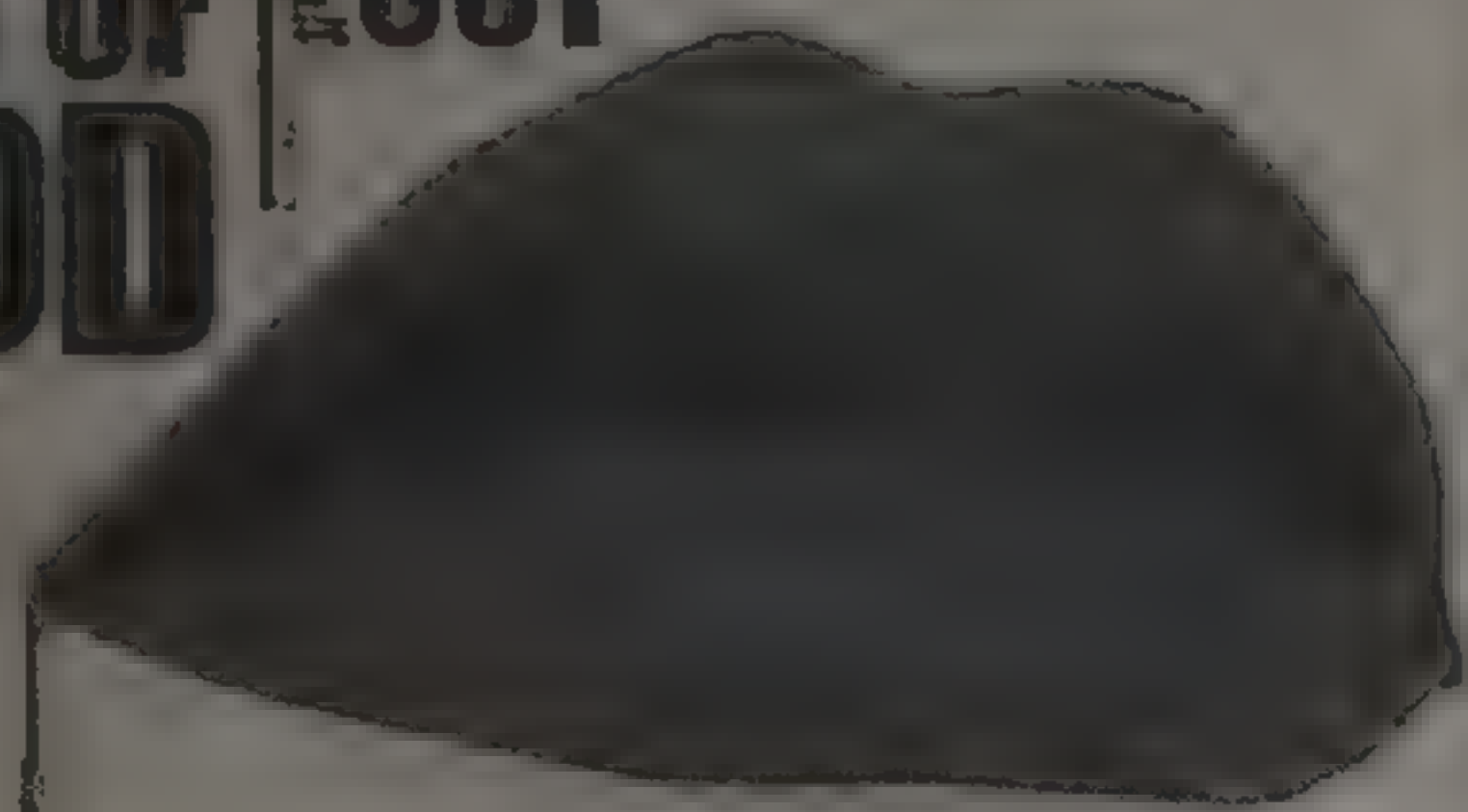
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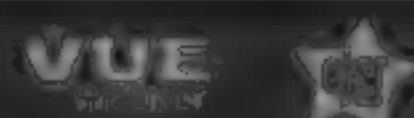
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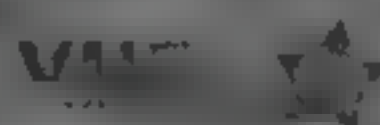
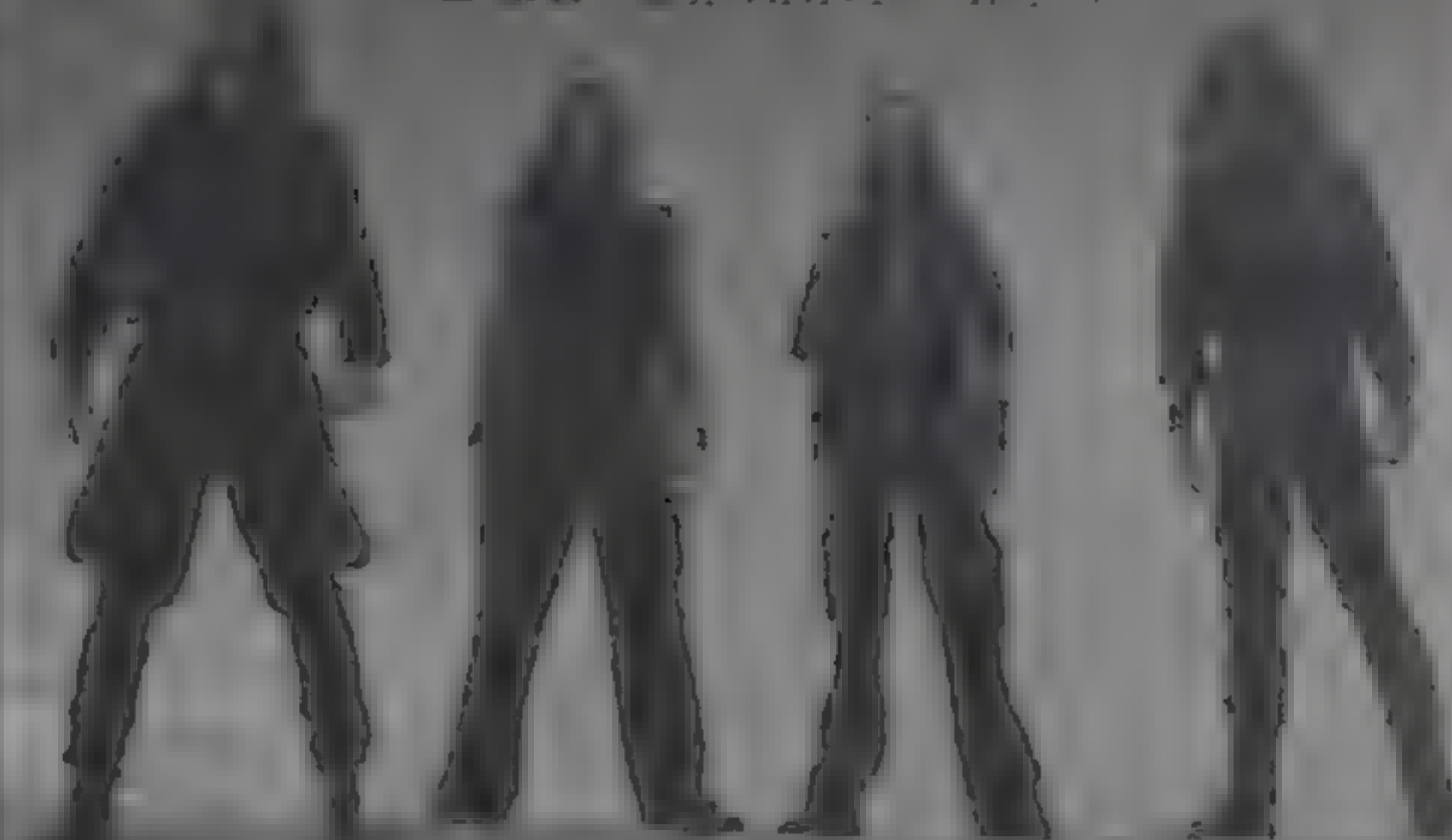
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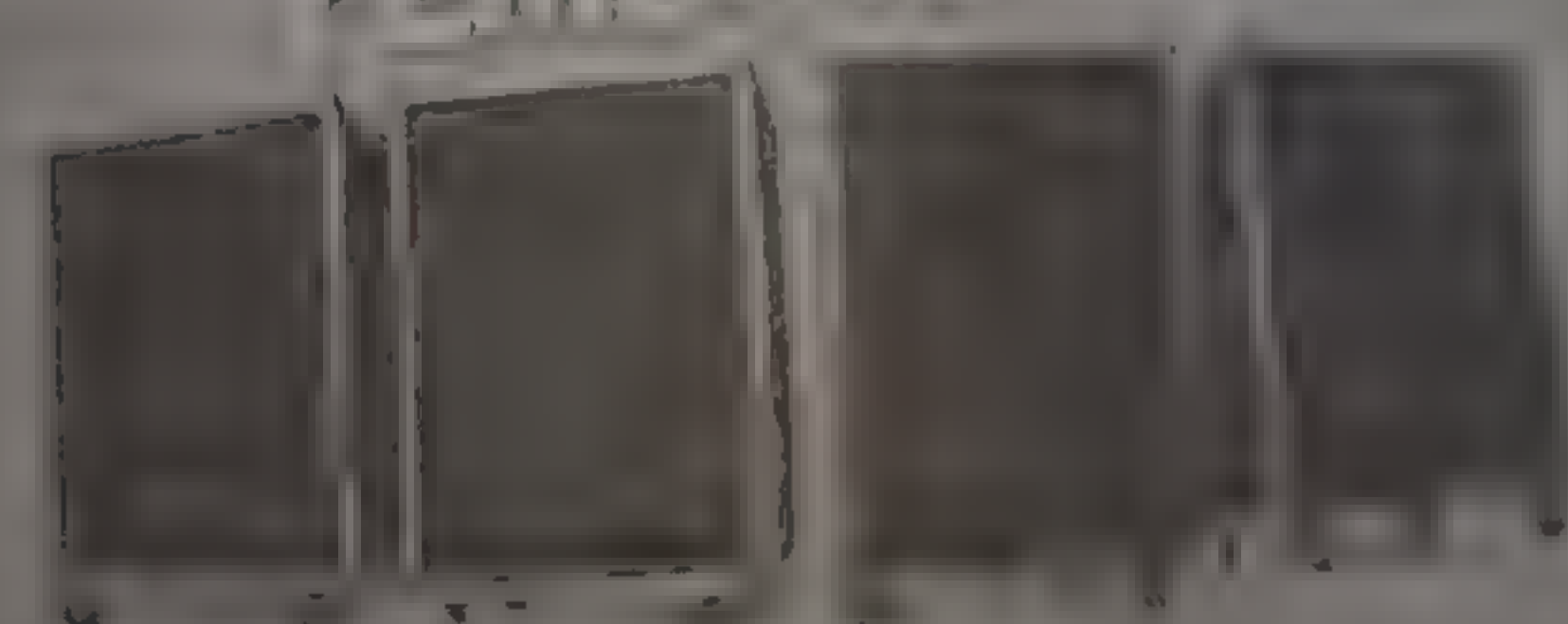
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6. **GREAT BIG SEA**  
HARD & THE EASY
7. **KANYE WEST**  
LATE REGISTRATION
8. **DISTURBED**  
THEN THOUSAND FISTS
9. **SHERYL CROW**  
WILDFLOWER
10. **DAVID GRAY**  
LIFE IN SLOW MOTION

# NEW SOUNDS

**THE GOL TEAM**  
**THUNDER LIGHTNING STRIKE**  
(COLUMBIA)

Eight months ago, as I was visiting a friend in Calgary, he popped in an illicitly obtained copy of *Thunder Lightning Strike*, by Brighton, U.K.'s Gol Team, as we drove back to his house near Kensington. As the nouveau-funk washed over the car, stopping our conversation dead in its tracks, he turned to me with a shit-eating grin and slyly said, "This is kicking your ass, isn't it?"

And that's precisely what the whole album—now finally released in North America after nearly a year of copyright tangles—is: ass-kicking music. It sounds more or less what '70s funk would sound like if it was done today by someone who had never actually heard '70s funk; it's a stirring, swirling mix of pianos and horns and high-hats and snares and half-raps and, and... groove, dammit. It all starts with "Panther Dash," about as perfect an intro as you'll ever hear. The sound of a plane flying by and seven drumstick taps explode into a manic

frenzy of a dance-rock backing punctuated by soaring trumpets that will move all but the most cement-like of feet.

What follows isn't always as foot-tapping, but it's all just as soul-stirring: the funk drums on "Ladyflash"; the swing horns on "Bottle Rocket," which features updated raps by MC Ninja on the new mix; the down-tempo porch feel of "Everyone's a VIP to Someone"—they all mix together sublimely for something almost perfect. There are two new additions to what was released last year—the slow, endearing numbers "We Just Won't be Defeated" and "Hold Yr Terror Close"—but neither do anything to take away from or add to what's already there. It's still just a brilliant bunch of ass-kicking music. ★★★★★ —DAVID BERRY

**FRANZ FERDINAND**  
**YOU COULD HAVE IT SO MUCH BETTER**  
(DOMINO)

Last year, the boys from Franz Ferdinand made their debut on the music scene a proper affair. The necessary hit "Take

Me Out" first got them noticed, and the overall quality of the rest of the self-titled effort resonated with both the critics and the mainstream like a firm handshake with plenty of eye contact. Today, with the daunting task of making a good first impression behind them, Franz Ferdinand's second disc, *You Could Have It So Much Better*, generates the same charismatic effect of their debut.

For the most part, the Scottish rockers steer clear from the successful formula they discovered on *Franz Ferdinand*, instead looking straight ahead and burning their way through the album's contents without losing any of the momentum produced by Paul Thomson's energetic drums. "The Fallen" highlights lead singer Alex Kapranos' boyish vocals and cocky swagger as he manages to keep up with the speedy lines "So they say you're trouble boy/because you like to destroy/all the things that bring idiots joy" and comes off just as sexy as Debbie Harry on the Blondie classic "Rapture."

Although Franz Ferdinand have built their reputation on foot-stomping numbers like their first single, "Do You Want To," they're just as effective when they slow it down for the album's more subdued tracks; "Eleanor Put Your Boots On" (a cheese-free ode on the keys to Kapranos' girlfriend) and "Walk Away." Due in large part to the album's informal charm and uncalculated production, Franz Ferdinand avoids the sophomore slump with *You Could Have It So Much Better* to such an extent that it's hard to imagine that these guys have only been at this for a few years. ★★★★★ —TYSON KABAN

**ELBOW**  
**LEADERS OF THE FREE WORLD**  
(V2)

The boys of Elbow are not going to change the world. They're not fashionable, they're all a little old and a little too pudgy from too many pints in the pub. The title track of this album is directly addressed to George Junior, but I doubt he'll listen. And I doubt anyone will take the track as a call-to-arms. It will certainly make you feel better, though.

The track "Leaders Of The Free World" is an anomaly in an album that, like their previous releases, spends more time on character studies and mining the murky recesses of relationships. They take on the bar philosophers who think that the answer to reinventing the wheel lies at the bottom of a wine-glass ("Picky Bugger"), and the bouncers made of brick who casually observe the sparks of love emerging in the playgrounds of drunkards ("Forget Myself"). But then Guy Garvey and Company turn the observations inwards, addressing confrontations with exes ("Mexican Standoff") and the comfort found in nostalgia ("Great Expectations").

There's comfort in these songs. Largely gentle in nature, the album feels like one giant lullaby. Not to be misleading; you won't be lulled to sleep by it (although I can certainly see listening to this before bedtime), but it's just hard not to feel warm inside after listening to it. Maybe George Junior could stand to have a listen to this, maybe take it to heart, and then we could all feel better.

★★★★★ — GRAHAM JOHNSON

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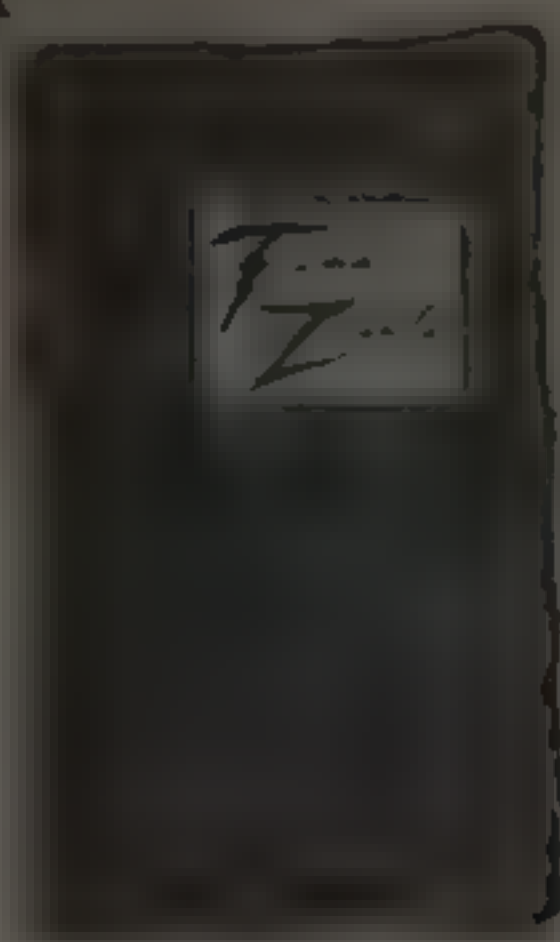
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top 10 sellers

01. apologies to the queen mary wolf parade	06. s/t broken social scene
02. tournament of hearts constantines	07. campfire headphase boards of canada
03. in the rains calexico/iron & wine	08. sat free american analog sat
04. live it out metric	09. blood operatives of... alvarius b
05. mouse & the mask danger doom	10. strange geometry the clientele



GRANDDADDY



# GRANDDADDY EXCERPTS FROM THE DIARY OF TODD ZILLA

Sometimes you've got to turn it off, sometimes you've got to walk away/And then sometimes you've got to say there ain't no other fucking way." That's Jason Lytle pulling the curtains on the opening track of Granddaddy's new EP, *Excerpts From the Diary of Todd Zilla*. The song is tight and throbbing, built out of pumping guitars and spacey, videogame keyboards, but it's Lytle's vocal that imbues the track with danger. Just over a minute into the song, right after he informs us of the futility he's facing, Lytle lets out an anguished scream that makes you believe what he's saying, and it's a moment, all too brief moment.

At slightly over 30 minutes, it's hard for Granddaddy to go wrong though they do come close on the oddball "Cinderland": "At My Post" an epic tune with a sky-high vocal chorus and cinematic music that cues from atmospheric guitar chords to driving piano with an ultra cool melody, and back again, while "Londa" rips it up with another raging guitar solo, some harmonica, and a wickedly skillful guitar solo.

While the music is thick and layered throughout, the thinness of Lytle's voice stands out on the slower tracks "Valley Son (Sparing)" and "Good-?"), as it cracks and strains to keep the melody. But that's partly why these songs come to life, rather than wallowing as the soundtrack to an imaginary world. Lytle's voice brings a welcomed

human dimension to Granddaddy's music. ★★★★★ —EDEN MUNRO

## LADYTRON WITCHING HOUR (RYKODISC)

What is it about Ladytron's new album, *Witching Hour*, that has inspired every rock critic in North America to break out the stethoscopes? "Their earlier records were sort of toylike and plastic," says Pitchfork. "This one has chilled blood in its veins." "Although the new songs combine dark themes with band's familiar glacial feel," says Popmatters, "you feel a heart beating underneath all the ice." "Get past Ladytron's aloof exterior," says *Entertainment Weekly*, "and you'll discover supremely catchy songs that pulse with life."

Ladytron has executed a slight stylistic shift on *Witching Hour*, transforming from electroclashers to shoegazers, but I'm not sure how much of an evolution it is. Tracks like "Destroy Everything You Touch" and "White Light Generator" certainly have a surging urgency that their previous material tended to avoid, but I kind of prefer the old version of Ladytron, those languid, bored, beautiful hipsters with the great haircuts who seemed so sensationally unimpressed with every pleasure life had to offer, the ones whose jaded philosophy was best expressed by that great line from "Playgirl": "Why are you dancing when you could be alone?" On *Witching Hour*, Ladytron finally seems to be enjoying themselves on the dancefloor a little. It's probably

good for their heart, but I miss the days when their music barely had a pulse. ★★★ —PAUL MATWYCHUK

## LIZ PHAIR SOMEBODY'S MIRACLE (CAPITOL)

I'm worried about Liz Phair; she's developed an unhealthy obsession with the work of Avril Lavigne. She just can't get enough of Avril's slick, lipgloss punk-lite sound and simple rhymes of heartbreak. On the opening track, "Leap of Innocence," she sings (and that's a loose term, people), "I saw John/He looked so sad/I want you to know that I feel bad"—and things go downhill from there. Liz has given up her bedside confessionals for lyrical tripe that more closely resembles notes passed between junior-high girls on the bus ride home. The only difference is that the content now focuses on mid-30s malaise, with references to rehab ("Leap of Innocence"), the trials of love in marriage ("Somebody's Miracle") and a good old fashioned drink-'til-you-pass-out bender in the laundry room ("Table for One").

Everyone grows older and everyone's priorities change. Phair's priorities have changed, too. Sadly, continuing in the same vein as her last eponymous release, Phair has placed her focus on selling albums with photo spreads, vocal FX, and guitar riffs that will fit oh-so-well in the dull hum of lite radio at the office. Goodbye, slightly off-key charms. And I'm sure her endorsement deal with The Gap does a much better job of paying the bills than her musical integrity ever would. ★ —GRAHAM JOHNSON

## haiku QUICK SPINS



BY WHITEY  
AND T.B. PLAYER

**American Heart**  
**Meaning in Makeup (Warcon)**  
They're rock. They're emo.  
They're slick and derivative.  
They're bored. You don't care.

**3 Story**  
**For Ghosts (Jagjaguwar)**  
The ghosts  
are still there  
but they're not.

**Left**  
**ings (Sig Dada)**  
The grooves  
are like he's got  
a crush.

**Fun**  
**Wrong (Victory)**  
The  
only truth  
is lies.

**My Morning Jacket**  
**Z (ato)**  
Reverb knob on 10  
Curtis Mayfield influence  
Now on 11

**Blood On The Wall**  
**Awesomer (social registry)**  
New York art-rockers  
Channel Sonic Youth of old  
Awesomer indeed!

**Lightning Bolt**  
**Hypermagic Mountain (load)**  
Two noisy Brians  
Bash the living crap out of  
Your expectations

**Beacons of Canada**  
**The Campfire Headphase (Warp)**  
These sombre Scotsmen  
Have made a pleasing career  
Of redundancy

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FILM

## The silent treatment

Retrospective shows why Harry Lloyd was right up there with Chaplin and Keaton

By JOSEF BRAUN

Though he was already in his 30s by the time he made many of his most enduring films of the 1920s, the characters portrayed by Harold Lloyd were almost always being called either "Kid," "Boy" or "Young Man", and when not still living on father's farm or going to college, they were almost always placed awkwardly in professions best befitting a high-school graduate, like tailor's apprentice or soda jerk. The highly comic incongruity of Lloyd's obvious physical maturity with exaggerated identifications of youth reveals Lloyd's distinctive status as a then-new American archetype, that of the optimistic post-war everyman. Not unlike Kafka's protagonists, Lloyd's characters were constantly being dismissed as immature, incapable and naïve, provoking reactions of anger, spite and mischief. Yet each of these characters were determined to prove true their nation's new dream of universal democratic entitlement and that a little ingenuity and/or a lot of hard work (preferably the former) will pay off handsomely. They can make it in the big city, publish the book, dazzle the crowd, triumph over the bad guys and the naysayers, gain respect, and always, most importantly, get the beautiful girl.

To watch the films of Harold Lloyd in the 21st century is to be both presented with an illuminating document of American culture in the heady days of opportunity of the 1920s and to be supremely entertained by a comic talent whose best work remains truly timeless in its power to thrill with its audacity, invention and derring-do. Though he's been unfairly overshadowed by his contemporaries, Lloyd's status as "The Third Genius" of silent comedy alongside Charlie Chaplin and Buster Keaton is wholly earned. Lloyd's Nebraska-born, ever-bespectacled screen persona is more ordinary and accessible than those of

Chaplin or Keaton, but in no way is it any less charismatic or seductive. Over the next two weekends, Metro Cinema is offering a rare chance to rediscover his forgotten career with the Harold Lloyd Retrospective, and seeing this guy in action, at times, approaches something akin to witnessing a miracle.

**Safety Last** (1923) is perhaps the most essential of this weekend's quartet, if only because it allows audiences to see the actual film that accompanies one of early cinema's most famous images, that of Lloyd dangling from the hands of a giant clock mounted outside the 10th floor of a building, an exhilarating metaphor for survival instincts in the face of time and death. Directed by Fred Newmeyer and Sam Taylor, the film

REVUE CLASSIC

features Lloyd as a country boy trying to establish himself in the big city before inviting his sweetheart (and Lloyd's wife) Mildred Davis to join him. Initially, Lloyd has little luck, working in a department store and blowing his scant earnings on gifts instead of rent or even food (the disappearing lunch gag is one of the film's highlights). When his boss offers \$1,000 to anyone who can bring more traffic into the store, Lloyd concocts a plan to exploit the talents of his best friend, who can scale walls with the ease of a housefly. The friend, however, runs into trouble with the cops just when he's about to perform and Lloyd himself must take on the challenge. I watched *Safety Last* with a packed house of adults and children, and to hear the constant intermingling of gasps and laughter during the climactic sequence served as a reminder of the great communal pleasures of movie-going.

Again directed by Newmeyer and Taylor, *Girl Shy* (1924) also deals with the tensions between rural and urban life, as well as wealth and poverty. Lloyd, sheltered, poor and terrified of women, begins courting a rich girl (Jobyna Ralston) on a train after saving her dog. When his phoney memoir as a cruel Don Juan, laughably entitled *The Secret of Mak-*

*ing Love*, fails to wow his prospective publisher, Lloyd is in turn cruel to Ralston, believing he can't woo her as a penniless tailor. Things change once he discovers the truth about Ralston's fiancé and leads to a stunning sequence of chases, with Lloyd piloting everything from horses to motorbikes to streetcars, as he desperately rushes off to stop the wedding.

**UNDER THE DIRECTION** of Ted Wilde, an even more complicated adventure plot is featured in *The Kid Brother* (1927), which has Lloyd, once again the humble country boy, wooing a strange girl while trying to take an affirmative role in an extremely macho family and eventually rescuing the town's savings from criminals. Physical feats are especially well captured by the camera, which possesses a marvelous fluidity when it swerves around corners and up and down trees, as in the endearing scene where Lloyd climbs a tree so that he can continue a conversation with his sweetheart as she disappears over a hill.

Wilde's *Speedy* (1928) was Lloyd's final silent film and, amalgamating elements from many of his finest previous set-pieces, is an almost overwhelming attack of comic invention that at times borders pleasingly on the absurd. In an effort to save his girlfriend's grandfather's horse-driven streetcar route (a proud symbol of antiquity in an increasingly fast-paced and urbanized New York City), Lloyd's hero calls upon the talents of a gang of elderly Civil War veterans, which brings about a truly inspired sequence of bumbling gang warfare in the city streets (and features what is probably the only use of horseshoe-to-the-face combat in movie history). More thrilling chases ensue, but just as terrific is the protracted visit to Coney Island, which culminates in Lloyd and his girl hitching a ride on the back of a furniture truck and constructing a fantasy future of domestic bliss complete with a mangy dog. It also provides us with an exquisite portrait of New York in a character-defining moment of great change. ☐

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## His old Kentucky home

Suicidal Orlando Bloom regains the will to live in wildly uneven *Elizabethtown*

By PAUL MATWYCHUK

Cameron Crowe has made so many movies about failure that I wonder whether he's expressing some deep-rooted anxiety of his own: think of Jerry Maguire getting fired from his sports agency and losing all his clients but one, or John Mahoney in *Say Anything* getting arrested for tax fraud and losing his business, or Campbell Scott in *Singles* being unable to get his monorail project accepted by the Seattle city council. It's fascinating; Crowe is one of the most successful writer/directors in Hollywood, and yet nothing seems to worry him more than the thought of flopping.

Well, with *Elizabethtown*, Crowe's fear seems to have become a reality—the film was so badly received when it premiered last month at the Toronto Film Festival that he hustled

the print back into the editing room and trimmed 18 minutes from the running time in hopes of rescuing it before it went into general release. The film is still a mess, but it's such an earnest, well-intentioned mess that it's hard to get too angry at it.

Drew Baylor (Orlando Bloom), *Elizabethtown's* hero, is Crowe's biggest, most spectacular public failure yet. He's a young shoe designer who created an ambitious, futuristic new product that, instead of revolutionizing sneaker design, has bombed spectacularly in the marketplace, losing his employer a billion dollars in the process. (Maybe he should have rethought the name: would you buy a running shoe called the "Späsmo-dica"?) Drew trudges home, fastens a butcher knife to his exercise bike and is about to commit aerobic seppuku when a phone call arrives: his father Mitch has had a heart attack while visiting his relatives in Elizabethtown, Kentucky and his distraught mother Hollie (Susan Sarandon) needs Drew to fly down and take care of the cremation.

The movie's best scenes deal with Drew as he tries to cope with this vast,

boisterous houseful of relatives, most of whom he's never met before. (Paul Schneider, from *All the Real Girls* makes a particularly strong impression as Drew's cousin Jessie, a failed rock musician who brags that he's taught his young son "the importance of Abraham Lincoln and Ronnie Van Zant!") The situation recalls last year's cult hit *Garden State*, but unlike the overrated film, Crowe doesn't try to make a virtue out of his main character's numbed-out emotional state—Drew knows *he's* the one who screwed his life up, not his Daddy.

**THE FILM GOES WILDLY** off-track, however, when Kirsten Dunst enters the scene as Claire, a flight attendant who waltzes adorably into Drew's life and basically makes it her mission to get him through his depression and into bed with her—not necessarily in that order. Now, I love Kirsten Dunst as much as anyone, from the soles of her giant feet to the tips of her crooked eyeteeth, but Claire is such an improbable collection of quirks and elfin affectations that I doubt any actress could play this role and make her seem like a living, breathing person. Claire's one of those sprites that you only encounter—than!

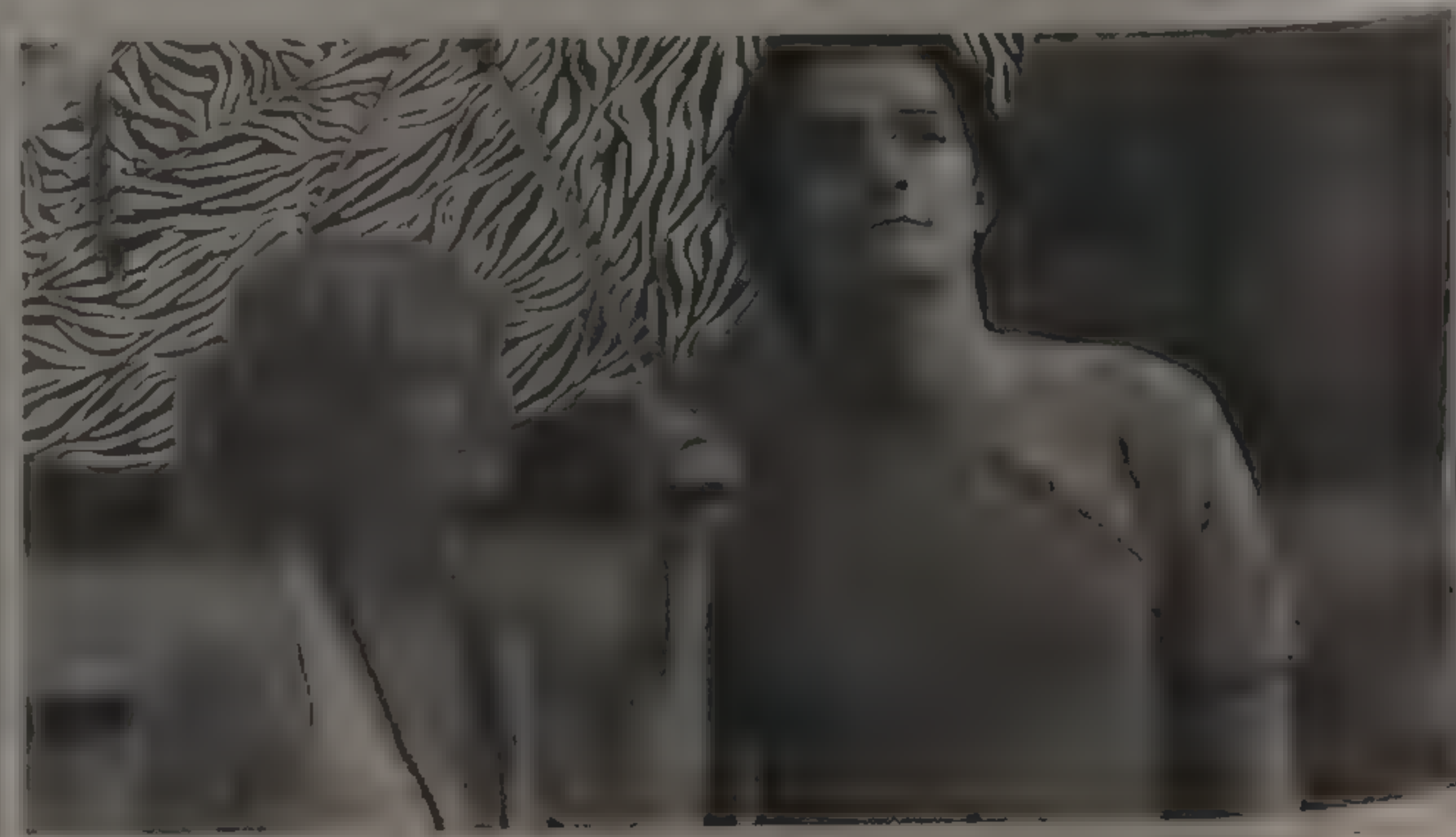
son. Claire's one of those sprites that you only encounter—than!

God!—in the movies, who show up to sprinkle fairy dust over the weebegone hero, and whose every line of dialogue and bit of business seems ruthlessly calculated to charm the audience's pants off. *Elizabethtown* ends with a long, completely exasperating final sequence in which Drew embarks on a soul-restoring road trip that Claire has obsessively planned out for him—she's even burned a couple dozen CDs' worth of music that he's supposed to play at precise moments during the drive. (I kept expecting Drew to cross paths with Bill Murray from *Broken Flowers*.)

*Elizabethtown* is full of sweet, well-observed small moments, but it feels like each one is balanced out by a hugely misconceived would-be epiphany, like Drew's road trip or the endless eulogy Hollie gives at Mitch's funeral. This movie's heart is unmistakably the right place; it's just its brain that's scattered all over the room. ☐

**ELIZABETHTOWN**

Written and directed by Cameron Crowe  
• Starring Orlando Bloom, Kirsten Dunst and Susan Sarandon • Now playing





# Not worth sticking around for

Stay gives you 90  
minutes of confusion  
and 10 minutes of  
feeling cheated

BY PAUL MATWYCHUK

Stay is the story of Ben Foster (Ewan McGregor), a psychiatrist with terrible fashion sense and a problematic new patient, a morose

# Against all odds

Michelle Wong  
tackles gambling  
and suicide in  
*Pieces of a Dream*  
at Reel Femme '05

BY CAROLYN NIKODYM

Once a year, Canadians go into a java frenzy, drinking more coffee than usual as they flock to Tim Horton's in droves for their chance at something for nothing, or, at least, to nothing. For the price of a cup of joe, they could drive away in a brand new SUV, or get a plasma TV. And Timmy's isn't the only place to find this desire. There's Safeway's kava tickets, McDonald's Monopoly and "scratch and save" at almost every department store. Stepping that there is online poker, the casinos and, of course, the ever-vilified VLTs. As normalized as gambling is, Michelle Wong's documentary *Pieces of a Dream: A Story of Gambling*, which is part of the Reel Femme '05 festival aimed at promoting women's voices in film, doesn't shy away from blaming society for the problem. The filmmaker paints a picture of her brother Philip, who got into gambling led him to a 2000 and her family's

...do things that are... says Wong. "My... personal documentary... more intensive are... stuff, and that's... *Pieces of a Dream* came out... happening to me per-

young art student named Henry Letham (Ryan Gosling) who tells Ben that he plans on shooting himself in the head on Saturday at midnight, but refuses for some reason to explain why. And as Ben investigates Henry's case, a host of other, even more puzzling mysteries arise. Why does Henry insist that Ben's blind colleague Leon (Bob Hoskins) is actually his dead father? Why do the voices Henry says he hears enable him to predict the future? What's with the eerie incidences of déjà vu that Ben

sonally and wanting to get it put out. People, they're like, 'well, why would you want to make a film about that?' Well, if I was a writer, I would have probably written about it, or if I was a painter, I would have used that medium. My medium was film and video, so it was a natural fit to go make a film from what was going on."

In the documentary's 50-minute running time, Wong unravels her estranged brother's life and death using emotional interviews with friends and family, old photos and letters that Philip wrote. Growing up in St. Paul, she always looked up to her brother, and wanted to be just

## REVUE DOCUMENTARY

like him: smart and well liked by classmates and teachers. After moving to Las Vegas to be close to his mother, things gradually changed for Philip. He got married and had a couple of children, he had a nice car, house and a maid, but he also developed a habit of going out late at night and not coming home until the morning. And as his addiction to gambling grew, so did his web of deceit and his temper. On separate occasions, he beat his wife and shot her ex-husband, an action that landed him in prison and saw him deported back to Canada. Wong shares this dark side of her brother, a side that many of us might be ashamed to admit to if we were in a similar situation.

"I was editing him, and he was there, in such a bad light, but he wasn't a shitty guy," she says. "He was a person who made bad choices and took other people into those bad

starts experiencing after meeting Henry? Why does Ben's girlfriend Lila (Naomi Watts) start calling him "Henry"? How come there's a crew of labourers hoisting the same grand piano up the side of Ben's building every time he walks outside? And why does Ben insist on wearing ankle socks and too-short trousers all the time? Doesn't he realize how stupid he looks running around everywhere with his ankles bare?

Basically, the only thing *Stay* is really interested in is keeping the audience in a state of confusion until the final scene, when the filmmakers finally reveal just what the hell has been going on for the last 90 minutes. The thing, though, with this kind of movie is that there are really only a handful of possible twists available for them to use: Ben or Henry is a ghost, Henry is a figment of Ben's imagination (or vice versa), or the whole story is happening inside somebody's head. I won't spoil the ending for you, except to say that screenwriter David Benioff (*25th Hour*) has chosen the one guaranteed to make you feel cheated the most. Suddenly, you realize that not a single thing that happened in the entire movie meant *anything*—that Benioff could have reshuffled the entire script or cooked up a whole new bunch of arbitrary, cryptic incidents and the overall effect would have been exactly the same.

The whole movie is padding.

**BUT IT'S STATE-OF-THE-ART** designer padding! Director Marc Forster films the whole thing using every flashy editing and art-directing trick he can think of. Scenes literally dissolve into each other—Forster uses computerized special effects to allow characters to walk from one location to another seemingly in a single, unbroken shot. (The effect is little like a super-high-

## REVUE MINDBENDER

tech version of the playful dissolves in Michel Gondry's video for the Chemical Brothers' "Let Forever Be.") Each location—absolutely every colour-coded apartment corridor, every lobby, every office, every staircase, every storefront—has been designed to be "interesting"-looking. The effect is so self-conscious as to become oppressive; when Forster shows you a bunch of students listening to an art lecture, all of them dressed in the same shades of grey,

black and dark blue, your awareness of the director's heavy footprint squashing out every bit of spontaneity and life from the image is enough to make you squirm in your seat.

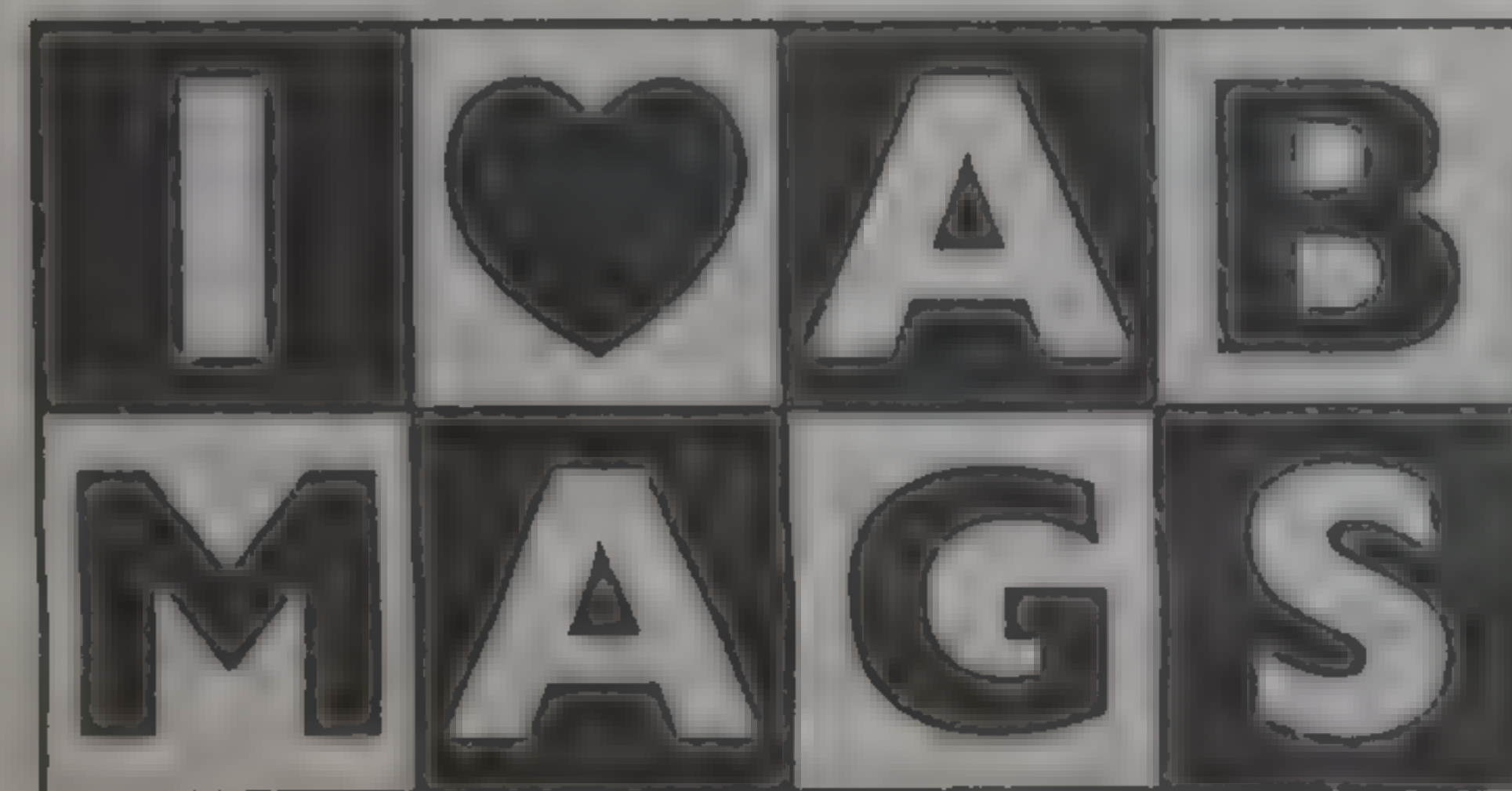
In *Monster's Ball* and *Finding Neverland*, Forster also showed more interest in production design and editing experiments than in his characters, but at least he had actors whose natural charisma was strong enough to shine through anyway. But here, McGregor, Watts and Gosling don't even really have characters to inhabit; their performances are just one more design element for Forster and his cinematographer and editor to noodle around with, and a minor one at that. I wonder, when the cast watches the finished film, if they'll even remember acting in *Stay*... or if the whole experience will merely seem like a weird, disconnected dream. ☹

STAY

Directed by Marc Forster • Written by David Benioff • Starring Ewan McGregor, Naomi Watts and Ryan Gosling • Opens Fri, Oct 21



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# FILM

## North of sexy

Whale Rider director Niki Caro's struggles against the Hollywood mainstream with sex-crime drama *North Country*

BY BRIAN GIBSON

Case: Niki Caro v. Hollywood

Charge: The claimant alleges that she was constantly harassed by the studio to make the standard, uplifting, against-all-odds, court-battle film.

**Director's Cinematic History:** *Whale Rider* (2002), a well-received film made and set in her native New Zealand, about a Maori girl's struggle against her patriarchal community

**Exhibit A: North Country**

**Case Summary and Verdict:** I've heard testimony from the witnesses for the defence, Mr. Tamahori and Mr. Jackson, as to the conscience-free ease with which they dropped their edgy, homegrown pedigrees and went big-budget, moving from *Once Were Warriors* to *Die Another Day*, and from *Heavenly Creatures* to *King Kong*. Upon reviewing Exhibit A, however, I find that Ms. Caro has taken a somewhat different course from her Kiwi predecessors. She has, it's true, cast celeb Charlize Theron (because only a pretty woman, albeit with a she-mullet, could be at the centre of a sexual harassment case), in the lead role of Josey Aimes, a feisty single mom who sues a northern Minnesota mine after enduring constant abuse on the job. But she's surrounded her with some non-glam actors in meaty supporting roles, from Frances McDormand as terminally ill truck driver Glory and the usually villainous Sean Bean as her subdued husband Kyle, to Woody Harrelson as ex-local-hockey-star-turned-lawyer Bill White and character actor Richard Jenkins as Josey's father. And if dad undergoes a sudden moral change-of-heart and the mine president seems like a cutout corporate villain, Glory's and Kyle's tender marriage, along with Josey's still-single status by film's end, provide nice unconventional touches.

Then there's the opening, a model of cinematic economy that establishes the film's setting, themes, and gender conflict in just a few vivid frames. The director seems to imitate



the Minnesotans' soft, languid drawl and clipped sentences as she tenderly cuts from Josey's daughter playing with a Barbie doll beneath a Christmas tree to a bloodied Josey getting up off the kitchen floor, to the battered wife getting her son and daughter into the car, to them driving away and being overwhelmed by the snowy landscape, its scars and eskers, pocks and ridges dwarfing the pick-up truck as it takes us into the hazards and havens of mine country.

If *North Country* never quite

### REVUE DRAMA

maintains the taut emotional force of its beginning, this court must consider Ms. Caro's challenges. Hollywood has thrown her the usual clichés of the courtroom movie—the grandstanding speech that isn't dismissed, emotional pleas that meet no objections, a perjuring witness suddenly overruled by a crisis of conscience—as well as the requisite working-class-rowdy-bar scene.

But, to the director's credit, she enlivens some of the film's trite parts. The fraught mother-son relationship is given a heavy twist, Josey's big-public-speech becomes a simple moment of stubborn dignity amid jeers and interruptions, and there's a mesmerizing and messy scene at a hockey rink,

where workplace harassment spills into public demonization and judgment—it's a raw, devastating glimpse of the heart of Josey's struggle with the social shame so many lower-class women are made to feel.

The film shows the dark cloud that still hangs over so many boys' clubs, which feel pathetically threatened by females, and the film roars, calling on men to stand up with women against attitudes they've allowed for too long. The brutal, systemic misogyny of the mine, with its looming, threatening machinery, is grittily revealed, and Josey's confrontations with male authority dissolve into humiliations nearly as awful as her dark secret.

*North Country* is guilty of being a well-crafted, often powerful film that usually refuses to follow Hollywood script. I award Ms. Caro some word of counsel as to future career costs: playing with a new Barbie—lots of hype and pretty packaging at first, but pretty soon you're just left with a low, plastic shell and you can't remember why you wished for it so eagerly.

**NORTH COUNTRY**

Directed by Niki Caro • Written by Lisa Bingham, Michael Seitzman, and Laura Leedy • Starring Charlize Theron, Frances McDormand, and Sean Bean  
Opens Fri. Oct. 14

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DILLY BLAZES ESQ.  
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**SPEEDY**  
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**THE KID BROTHER**  
MONDAY 7PM  
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**From Castle** Tyrone Power, Patricia and Cesar Romero star in the 1947 adventure saga about a knight who joins the Spanish Inquisition in Mexico when he is accused of the wrath of the Spanish Inquisition. (102) Fri-Sat, Oct 24 (8 pm)

**Inspired by a True Story** Russell, Dakota Fanning and Kris Kristofferson star in first-time director Robert Schwick's family drama in which a young girl inspires her downtrodden father to nurse a horse back to health to win it for the Breeders' Cup Classic.

**Lloyd Retrospective** A collection of the films of Harry Lloyd, the "third genius" of silent comedy who made more films than Charlie Chaplin and Buster Keaton combined. This weekend *Girl Shy*

(1924): Fri, Oct 21 (7 pm); *Safety Last!* (1923) w/ Billy Blazes, Esq. (1919): Sat, Oct 22 (7 pm); *Speedy* (1928): Sun, Oct 23 (7 pm); *The Kid Brother* (1927): Mon, Oct 24 (7 pm). Read Josef Braun's review on page 40. Zeidler Hall, The Citadel

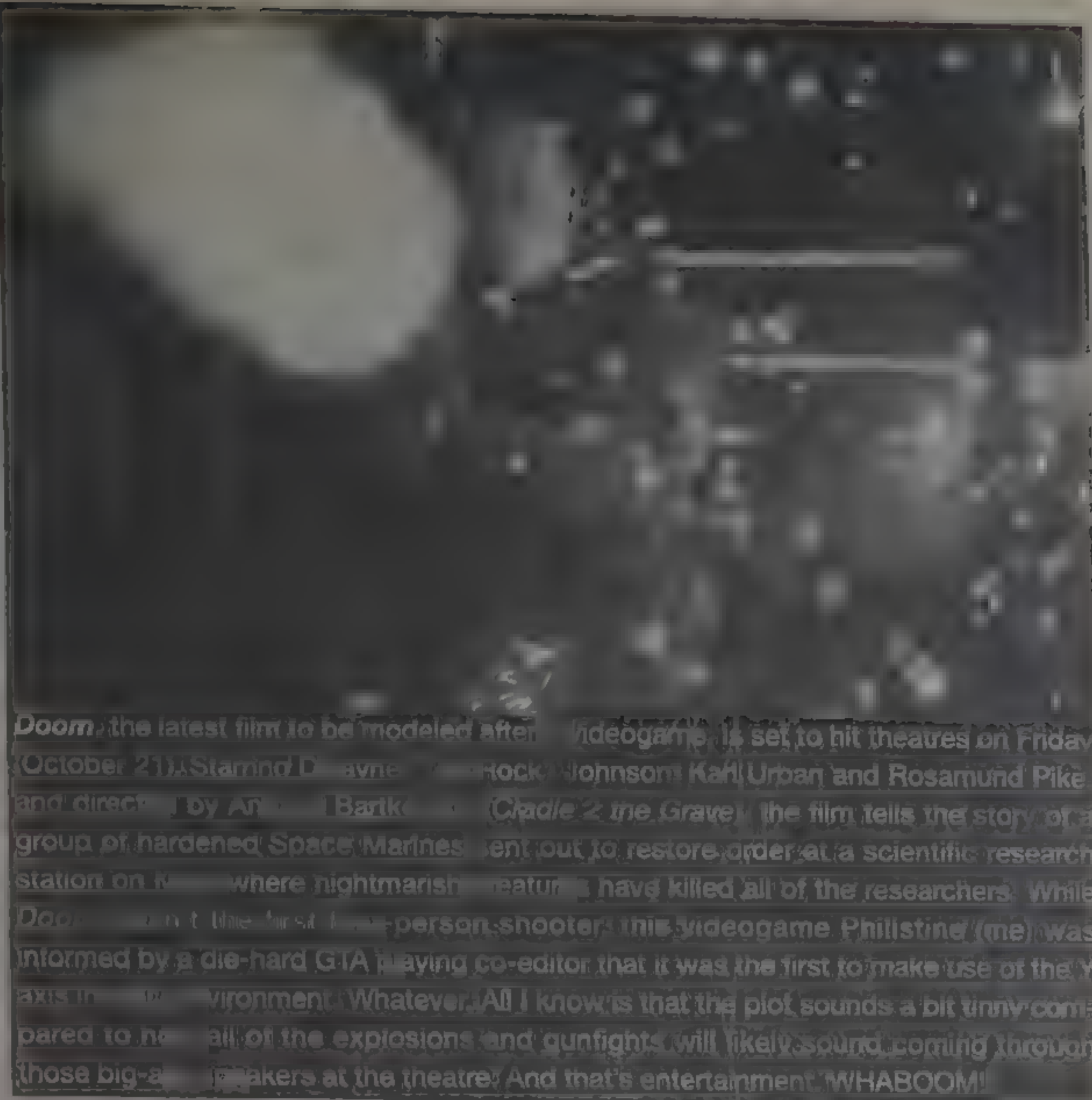
**Heights** Elizabeth Banks, Glenn Close and John Light star in first-time feature director Chris Terrio's ensemble film set in New York that follows five characters who are all rethinking their life choices. Zeidler Hall, The Citadel; Fri-Mon, Oct 21-24 (9 pm)

**North Country** Charlize Theron, Frances McDormand and Woody Harrelson star in *Whale Rider* director Niki Caro's fictionalized account of the first successful major sexual harassment case in the U.S., in which a single mother speaks out against the treatment she receives on the job as a miner.

Read Brian Gibson's review on page 42.

**Reel Femme 2005** A screening of one documentary and six shorts promoting filmmakers who give voice to a diversity of feminist issues. *Pieces of a Dream: A Story of Gambling* (dir: Michelle Wong); *Something Fishy* (dir: Kimmy Alexander and Justin Lachance); *I Just Am* (dir: Farrah Alladin and Tansy Wong); *The Boy* (dir: Amy Burt); *Transmission* (dir: Ivan Coyote) and *The Hill* (dir: Dana Claxton). Read Carolyn Nikodym's article on page 41. Zeidler Hall, The Citadel; Thu, Oct 20 (7:30 pm)

**Stay** Ewan McGregor, Naomi Watts and Ryan Gosling star in *Finding Neverland* director Marc Forster's thriller about a psychologist with a patient who makes bizarre predictions that start to come true. Read Paul Matwychuk's review on page 41.



**Doom**, the latest film to be modeled after the videogame, is set to hit theatres on Friday (October 21). Starring David Caruso, Rock Johnson, Karl Urban and Rosamund Pike and directed by Andrew Baskin, *Clash of the Grave*, the film tells the story of a group of hardened Space Marines sent out to restore order at a scientific research station on Mars where nightmarish creatures have killed all of the researchers. While *Doom* isn't the first first-person shooter, this videogame *Philly* (me) was informed by a die-hard G.I.A. playing co-editor that it was the first to make use of the VHS format. Whatever, All I know is that the plot sounds a bit tiny compared to the all of the explosions and gunfights will likely sound coming through those big-a speakers at the theatre. And that's entertainment. WHABOOM!

## FILM LISTINGS

FRI, OCTOBER 21 - THU, OCTOBER 27, 2005

**CHOCOLATE THEATRE-JASPER**  
 CAPTAIN FROM CASTILE (STC) Mon-Fri 11:30, Sat 11:30, Sun 11:30  
 MADAGASCAR (K) Sat-Sun 11:30, Daily 2:00, 4:45, 7:30, Fri-Sat late show 12:10

**CITY CENTRE**  
 CAPTAIN FROM CASTILE (STC) Mon-Fri 11:30, Sat 11:30, Sun 11:30  
 MADAGASCAR (K) Sat-Sun 11:30, Daily 2:00, 4:45, 7:30, Fri-Sat late show 12:10

**THE FOG (14A)** (14A, frightening scenes, not recommended for young children) Daily 12:40, 3:45, 6:45, 9:40  
 WALLACE AND GROMIT: THE CURSE OF THE WERE-RABBIT (K) (K, violence, coarse language throughout) Sat-Wed 12:30

**THE FOG (14A)** (14A, frightening scenes, not recommended for young children) Daily 12:40, 3:45, 6:45, 9:40  
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 WALLACE AND GROMIT: THE CURSE OF THE WERE-RABBIT (K) (K, violence, coarse language throughout) Sat-Wed 12:30

**THE DUKES OF HAZZARD** (PG, coarse language) Sat-Sun 11:40, Daily 2:00, 4:45, 7:30, Fri-Sat late show 12:10  
 FANTASTIC FOUR (PG, not recommended for younger children) Sat-Sun 11:35, Daily 2:10, 4:55, Fri-Sat Mon-Thu 7:40, Fri-Sat late show 12:25  
 MADAGASCAR (K) Sat-Sun 11:30, Daily 2:00, 4:45, 7:30, Fri-Sat late show 12:10

**CLAREVIEW**  
 CAPTAIN FROM CASTILE (STC) Mon-Fri 11:30, Sat 11:30, Sun 11:30  
 MADAGASCAR (K) Sat-Sun 11:30, Daily 2:00, 4:45, 7:30, Fri-Sat late show 12:10

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**THE WORK AND THE GLORY: AMERICAN ZION** (NTC) Fri-Sun 11:30, Daily 2:00, 4:45, 7:30, Fri-Sat late show 12:10  
 MARCH OF THE PENGUINS (G) Fri-Sun 11:30, Daily 2:00, 4:45, 7:30, Fri-Sat late show 12:10  
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**NEW WEST MALL 8**  
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Everyone Their Grain of Sand

Grain Of Sand

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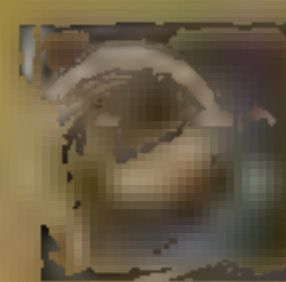


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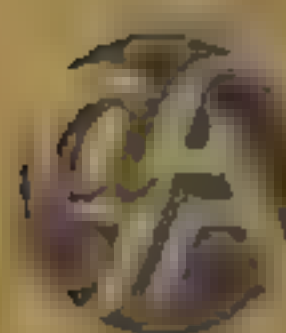
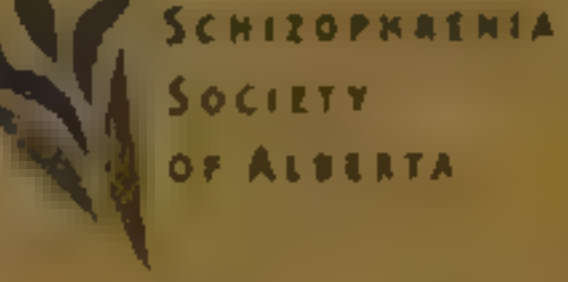
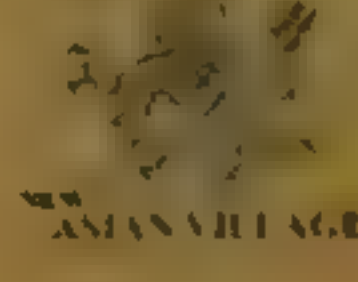
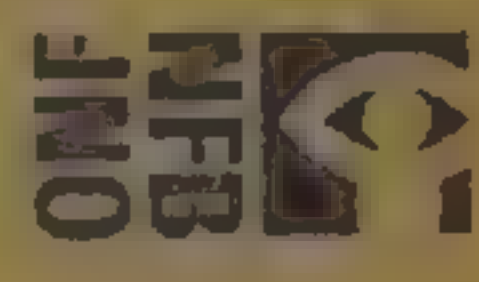
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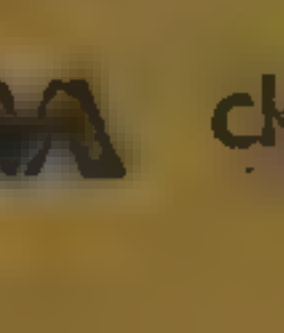
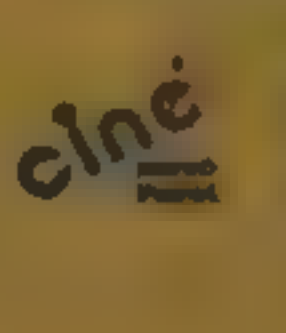
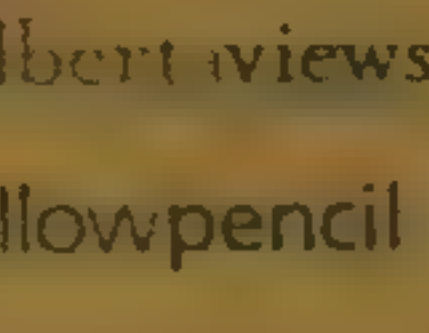
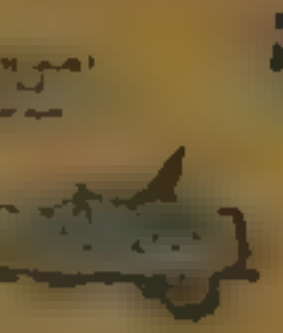
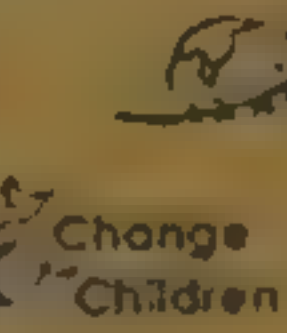
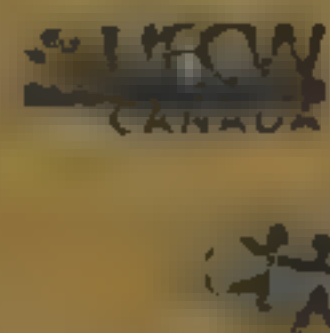
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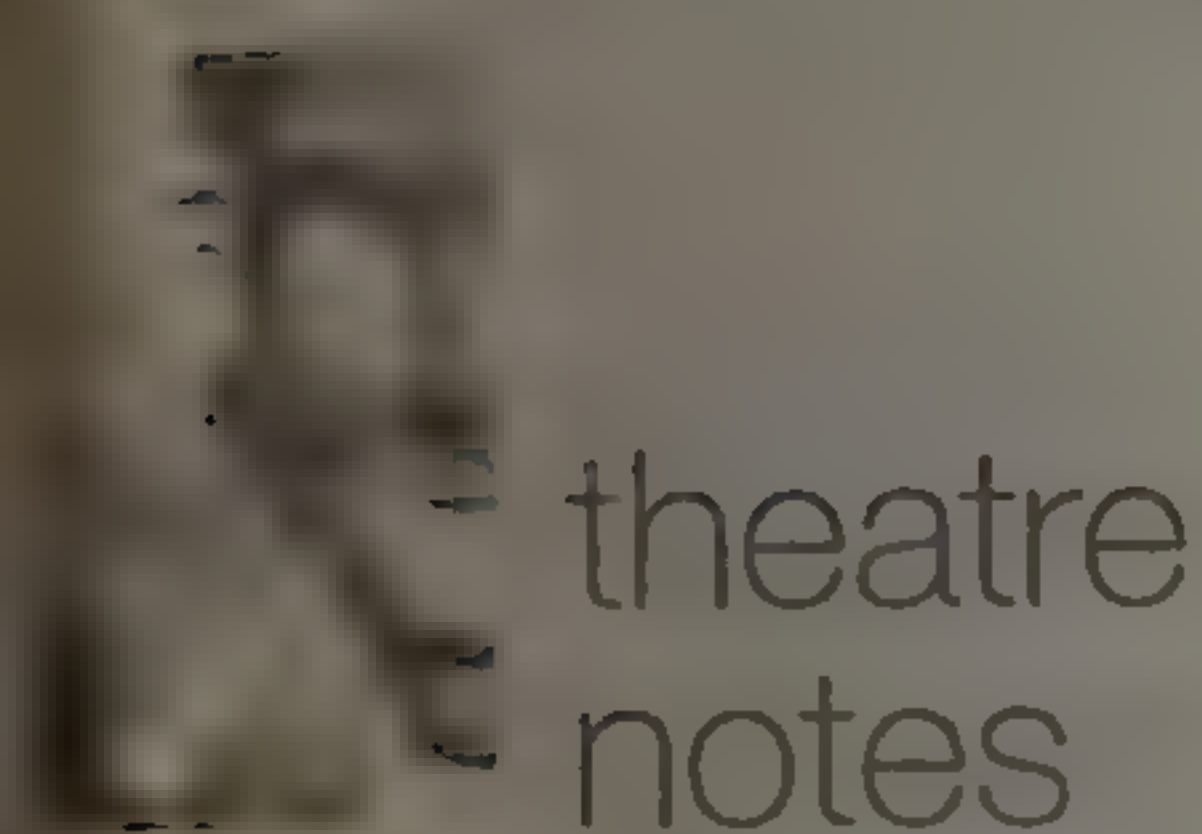




# State of the reunion

Cosmic themes, '80s  
dance hits collide in  
Shadow Theatre's  
poignant *Pavilion*

BY PAUL MATWYCHUK



theatre  
notes

BY TRENT WILKIE

## Twisted Sisters

**Rez Sisters • Walderdale Play-**  
house • Oct. 22 • 7 p.m. **REVIEW** Some-  
where along the way, *The Rez Sisters*  
ended from being a play about bingo  
being an honest reflection of culture  
sisterhood. From the dire straits of its  
small-town, reservation life, it  
is size, Tomson Highway's play about  
life on a reservation doesn't shy  
away from the realities of life.

Being such a strong and poignant  
play, it is surprising that this is the first  
time *The Rez Sisters* has been staged in  
Edmonton. Nonetheless, the strength of  
the script brings out the best in the Wal-  
derdale Playhouse's actors, and the  
rivalry between the seven sisters is so  
parent even belligerent cellphone  
calls coming from the audience could  
deter the players from laughing, cry-  
ing and creatively swearing. This well-  
known group—which includes Maggie  
Creedy, Roxanne Blood, Christine  
Denck, Amanda McLeod and Claudie  
Lévesque—is led by standouts Darlene  
Lévesque and Paula-Jean Prudat.

Auger, who plays the brazen and  
loud Emily Dictionary, shows a pres-  
ence on the stage that had the crowd  
looking to her every movement. As the  
only character who is constantly under scrutiny for her life

Craig Wright's *The Pavilion* takes  
place in Pine City, Minnesota on  
the evening of the 20th high-  
school reunion of the Class of 1985.  
The party is being held in a beautiful  
old wooden lakeside pavilion, a local  
landmark that, we're told, is going to  
be burned to the ground once the

choices but is never afraid to throw the  
challenges right back. Auger's portrayal  
of the hardened Dictionary went from crass  
comedy one moment to visceral truth the  
next, but she never lost the compassion  
of her character. Dictionary, the easy rider  
of the crew, embraces chaos as if it was a  
religion and has a beautiful singing voice  
to boot. (At one point, Auger was accom-  
panied by McLeod (Annie Cook), and  
crooned a country ballad so effectively  
that she brought images of a young, gin-  
soaked Patsy Cline to mind.)

Playing the developmentally  
delayed Zhaboonigan Peterson, Prudat  
brought honesty to a character that is as  
complex as she is representative. The  
facile character of Zhaboonigan is Tom-  
son Highway's reference to Helen Betty  
Osborne, who was brutally murdered in  
the Pas, Manitoba in 1971. Osborne was  
a young First Nations student whose life  
was brutally cut short by a group of  
young men who were never properly  
punished for their crime. The story of  
Osborne is one of racism and silence that,  
judging from the character of Zhabooni-  
gan, touched Highway deeply. Prudat's  
character didn't suffer the same fate as  
Osborne, but her story is similar, and she  
tells a wrenching tale of her abduction  
where she was raped with a screwdriver.  
Prudat made Zhaboonigan a human first  
and everything else second, while never  
missing a beat. Her monologue, with the  
kindred Nanabush at her back, captivated  
the audience, as she described what hap-  
pened to her with poignant childlike  
innocence. And Prudat never loses focus  
in bringing her beautiful character to life.

A silent character through most of  
the play was the impish Nanabush  
played by Christopher Grignard. Flying  
in and out of the sisters' lives, Grignard  
portrays the deity with subtlety and  
doesn't let the lack of dialogue take  
away from the importance of his role.

night is over and replaced with some  
giant concrete monstrosity perfect for  
Hank Williams Jr. concerts. And as if  
that weren't poignant enough, the  
reunion will also mark the first time  
that former sweethearts Peter (Chris  
Wynters) and Kari (Sandy Paddick)  
have seen each other since they were  
17, when Peter got Kari pregnant, ran  
away to another state and never  
talked to her again. And so the ques-  
tion on the mind of everyone at the  
party is, what will happen when the  
onetime "Cutest Senior Couple" is  
reunited? Will they dance the sweet-  
heart dance at the end of the night  
like everyone hopes they will? Will  
they even speak to each other?

Well, Wright wouldn't have much  
of a play if he chose the second  
option, would he? But what's interest-  
ing about *The Pavilion* is the way he  
combines this very particular, specific  
story about two ordinary people (and  
their equally ordinary former class-  
mates) approaching middle age and  
coming to grips with all the disap-  
pointments and compromises and  
regrets that accompany getting older  
with a host of larger, somewhat mysti-  
cal notions of fate and destiny. You  
get a sense of that balance between  
big ideas and small ones right from  
the start of the play, when Kieran  
Martin Murphy, playing a playfully  
omniscient character known only as  
the Narrator, delivers a lengthy mono-  
logue explaining how the universe  
was created—but instead of "Also

Ever the trickster, Nanabush plays a  
vital role in the lives of the seven  
women, as he represents their spiritual  
attachment to their homes.

Director Elizabeth Day does well to  
focus on the reality of the play rather than  
the abstractions. Her use of Nanabush as  
visual stimulus, along with the live singing  
and pennywhistle playing of Stanley  
Woo, adds depth to several scenes that  
could've otherwise come off as one-  
dimensional. There were, however, brief  
lapses where timing seemed to drag on,  
and some moments came across as busy  
and confusing, specifically the scene in  
which the women tried their best to  
make enough money to finance a bingo  
excursion to Toronto. A series of seized  
lighting flashes, along with the appear-  
ance of a few burly stagehands, became  
somewhat of a distraction, but didn't  
cause the play to lose its overall cadence.

In the end, *The Rez Sisters* was per-  
formed beautifully. While the produc-  
tion's predominantly aboriginal cast  
lends legitimacy to the characters, it's  
their ability that makes for a strong pro-  
duction. Theatre is supposed to be a  
realm where people pretend to be those  
they aren't, but if you're in a situation  
where the players are people that can  
relate to the characters, the play  
becomes bigger than the sum of all its  
parts. *The Rez Sisters* held an air of  
authenticity when speaking about abo-  
riginal issues while not being preachy  
about them. Highway's play looks at the  
flaws within the lives of these seven  
women without making any of them  
caricatures or outcasts—there are a few  
black sheep in the story, but the whole  
cast brings off an air of fun and family.

In every sense, the story of *The  
Rez Sisters* dictates that life is tough,  
but poses the question: What else you  
are going to do? Well, you could  
always go play bingo. ☐

Sprach Zarathustra," the song that we  
hear when he's finished speaking is  
that cheesy old Spandau Ballet song.

Murphy also plays every single  
person, male and female, who Peter  
and Kari meet at the reunion, and it's  
a vivid gallery of crackpots, potheads,  
cheating husbands and bitter divor-  
cées. They're all caricatures to some  
extent, but Wright seems to regard  
even the most extreme ones with  
affection. (I particularly liked the guy  
who works for a 1-900 suicide hot-  
line—he tells Peter about one caller  
who stayed on the line telling him his  
problems for two hours at 99 cents a  
minute, and when Peter, horrified,



says, "That's 120 bucks," the guy  
cheerfully replies, "Yeah! Ka-ching!")  
All of them seem to be living lives  
that aren't quite what they ideally  
imagined they'd be back in high  
school—to use Kari's phrase, every-  
one's "17 degrees and an eternity  
away" from where they really want to  
be. And not even the chance to dance  
once again to "She Blinded Me With  
Science" can stop most of the guests  
from reflecting poignantly on all the  
bad choices and missed opportunities  
that make up their lives.

**AND THAT'S WHERE** the cosmic  
themes come in. "Because of you,"  
Kari yells at him, "the entire uni-  
verse is ruined forever!" And Peter  
believes her; he's become a success-  
ful psychiatrist, but deep down he  
feels that he's never been able to get

his life back on track since abandon-  
ing Kari, to the point where he sin-  
cerely wishes he could start the  
universe over again and get a second  
chance to do the right thing. Is that  
how the world works, Wright is ask-  
ing? If you make one misguided  
decision anywhere along the line,  
does your life veer irrevocably off in  
the wrong direction with no way of  
getting back on track? Or is just the  
opposite true—is life actually full of  
moments to fix things? Is every sec-  
ond of every hour an opportunity to  
repair all the damage you've done?

As directed by John Hudson, *The  
Pavilion* does a good job of evoking  
that bittersweet mood of sadness and  
celebration that high-school reunions  
have a way of creating. Murphy is  
very entertaining in his multiple roles  
and Paddick evokes every smalltown  
"prettiest girl in school" you've ever  
known. I wasn't as wild about Wyn-  
ters's work as Peter; he's not terribly  
convincing as a psychiatrist, and he  
isn't able to give Peter's desperate, heart-  
felt desire to literally move heaven  
and earth to fix his ruined life the  
urgency that the script demands.

Then again, that's just what hap-  
pened on opening night. That's the  
great thing about theatre—unlike his  
character, Wynters gets a chance to  
do it all over again night after night  
after night. ☐

## THE PAVILION

Directed by John Hudson • Written by  
Craig Wright • Starring Chris Wynters,  
Sandy Paddick and Kieran Martin  
Murphy • Varscona Theatre • To Oct 30  
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## SNAP GALLERY





# The cast and director of *Frozen* discuss whether it's possible to forgive a child murderer

BY PAUL MATWYCHUK

Take a look at the script of Bryony Lavery's play *Frozen*, and the first thing that strikes you is the fragmented way the words are laid out on the page: most of the play consists of monologues, but on the page it looks like poetry, with lines of varying lengths hanging off the left-hand margin like icicles off a rain gutter. "A lot of it doesn't make linear, logical sense," says Kelli Fox, who's appearing in the Citadel's new production of the play. "There's a kind of leaping from thought to thought and trying to put thoughts together in a way that only becomes clear eventually. It's one of those things I'll obsess about over and over as an actor but which hopefully will eventually disappear into the work."

Sit down and talk with the cast and director of *Frozen*, however, and the first thing that strikes you is how, for them, this play is the furthest thing from a cold, intellectual exercise. The story revolves around three characters whose lives are dramatically altered by the death of a 10-year-old girl named Rhona: Ralph (Oliver Becker), the inarticulate pedophile who abducted and murdered her; Nancy (Tanja Jacobs), Rhona's mother, who is unable to overcome the grief of her daughter's death, even 20 years after the fact, and who decides that only by confronting Rhona's killer can she achieve the catharsis she needs; and Agnetha (Kelli Fox), an Icelandic psychiatrist who's studying Ralph and looking for evidence to support her controversial thesis that, far from being "evil monsters," many violent killers are in fact victims of brain injuries, childhood abuse and mental illness and are not truly "responsible" for their crimes. (There's also a fourth character, a guard played by Paul Morgan Donald, who remains silent throughout the play.) It's a play about the battle between the urge to punish and the urge to forgive in a culture where exacting retribution is increasingly seen as the only possible response to a tragedy.

**WHICH MAKES** the rare moments of compassion that do surface all the more moving. Jacobs, for instance, recalls an account she read of a courtroom incident in British Columbia involving a teen bully on trial for her role in provoking the suicide of one of their classmates. "The accused girl was in the stand," Jacobs says, "and she began to cry. And the mother of the dead girl got up out of her seat and went to the stand and embraced her and comforted her, as a mother to a child. It makes you see the little, tiny potential that we all have to make such an incredibly generous gesture in a horrible, violent world."

But it's one thing for a mother to forgive the person responsible for her child's death, and it's quite another

for a stranger to do so—say, an academic like Agnetha, whose sympathy for an unrepentant killer like Ralph runs so counter to conventional wisdom that it almost seems perverse. In fact, Lavery based the character very closely on a real-life psychiatrist named Dorothy Otnow Lewis, who has interviewed and studied hundreds of convicted killers and has come to pretty much the same conclusion as Agnetha: that the actions of these men may not be a sin so much as a symptom of severe mental impairment. In 1997, Lewis was the subject of a *New Yorker* profile by Malcolm Gladwell, and as you read about the close identification she feels with killers—she was the last person to interview Ted Bundy before he was executed, and at the end of their conversation, she leaned over and kissed him on the cheek—it's hard to decide whether she's a dedicated scientist, a saint, or an insensitive, hopelessly naïve woman with a broken moral compass.

"I don't think Agnetha intends to be an apologist for [her subjects'] behaviour," Fox says. "She's just interested in understanding what it

is. To a lot of minds, the attempt to understand is the same thing as an attempt to excuse. And she's got to press on somehow, regardless of the resistance she's going to get—not just from people outside, but she's going to get resistance from Ralph as well."

"It's an interesting argument," says Becker, "because on the other

## PREVIEW THEATRE

hand, you read these interviews with guys who've worked in the FBI and dealt with people like Jeffrey Dahmer and Ted Bundy and they always say that no matter how far these people may have gone or how much abuse they might have suffered, they still always had a choice to stop—they were always responsible for their actions. And so they're very adamant about the idea that these killers should receive the severest punishment."

"It's an enormous debate," agrees Jacobs. "Should the justice system be an instrument of revenge, or does resisting that impulse carry with it the potential for enormous human

growth and development?"

**CHRIS ABRAHAM**, the show's director, has been listening to the conversation and occasionally contributing thoughts of his own. While he's certainly not close-mouthed, he does prefer to speak in abstractions. He seems to worry that if the playwright's themes or the deeper motivations and impulses that drive the characters are discussed in too much detail, all the play's mysteries will be destroyed—not for the audience, but for the people putting it on.

"It's hard to talk about these things," he says, "because they're the characters' secrets. Particularly at this stage of the process, and particularly with this play, which is so preoccupied with the relationship between conscious action and unconscious impulses, it's a tender area for actors to talk about. Obviously that's what you talk about when you do interviews, but secrets really are sources of energy for actors and it's strange to hear conversations about it. Sometimes, for an actor, those unarticulated secrets are precisely the things that sustain your

curiosity and animates your investigation of the character."

As he talks, Abraham scratches his beard, an adornment that only partly disguises his youth. At the age of 30, Abraham is already one of the most talked-about directors in Canada. He was directing musicals when he was still in his teens, helped found the Markham Youth Theatre (at one time Canada's largest youth-run theatre company) and made his professional reputation in Toronto by helming a series of stylistically adventurous plays by Anton Paus and Orson Welles. He gained a reputation for being able to theatricalize brain text-heavy scripts like Yasmina Reza's *The Unexpected Man* and Joe Penhall's *Blue/Orange*, but he achieved perhaps his biggest success as the director of Kristen Thomson's big-hearted woman show *I, Claudia*. Just last week, he was nominated for a Gemini Award for directing Thomson's film version of the play, which aired last fall on the CBC.

**ABRAHAM SAYS** *Frozen* is very much within his comfort zone as a director—like *The Unexpected Man*, it's a series of monologues delivered by characters who barely ever interact and like *Blue/Orange*, it uses an institutional setting to make uncomfortable insights about society at large. "It's one of these plays that's obviously gone through a long gestational process," he says. "The document we've received feels like it's been worked on and refined by a lot of people, but there's a lot of room left in it for directors and designers to bring it to theatrical life. We had the great luxury, myself and the design team, to begin conceiving the set, the lights, the sound together as a company. We've been working together from day one, stripping the Rice Theatre down and building the light and sound, which is a very unusual way of working—traditionally adding those technical elements doesn't happen until the very end of the process."

The only thing making Abraham uncomfortable, it seems, is the question of how Edmonton audiences will react to Lavery's suggestion that a serial killer like Ralph may deserve as much sympathy as scorn. "I think that what Agnetha is saying about serial killers connects with what Bryony Lavery is trying to say about people in general," he says. "The play taps into something very human and powerful—and yet as much as we talk about overcoming that impulse toward punishment at the same time, that's not as universal. I held a point of view as we'd think."

"But that's what art is for," says Jacobs. "We can all understand that impulse toward revenge, to demand that if someone commits a crime against us that there should be consequences. But that doesn't necessarily mean those are our best impulses. We have other impulses also."

On that, everyone at the table agrees. ☺

**FROZEN**  
Directed by Chris Abraham • Written by Bryony Lavery • Starring Oliver Becker, Kelli Fox, Tanja Jacobs and Paul Morgan Donald • Rice Theatre, The Citadel  
Oct 25-Nov 13 • 425-7822



# Landscapes of plenty

Mark Feddes shares his natural inspirations with one-day exhibition of Landscapes

By DARREN ZENKO

"I've got this real wandering spirit—it I have to answer to," says Mark Feddes on the front steps of his brother's house in Mill Creek. "I can stay in a place for two, three months, tops. With painting, it's been a lot of traveling and I just love it so, so much. I start getting so turned on by landscape—it's crazy; it's an addiction. I don't know another word for 'addiction,' but you get hooked on it, the little surprises. Every painting's different."

We're sitting out here in the autumn cool, smoking and drinking and listening to cranked-up Burning Spear bleeding through the walls, while inside friends and residents with rollers and brushes work at transforming the magnificent old foodpile—for years a home and haven to the very best of Edmonton loser-dom—into a temporary gallery space. *Landscapes* will be

Feddes's first big show in this city, a floor-to-ceiling exhibition of his striking landscapes.

His style, at a glance, gives off a strong pop vibe, with solid bold colours and heavily outlined forms. "I was a skater—I still am, you know what I mean?" he starts. "And it was all skateboard colours, graphics, comics, bold lines, everything like that. That's what's natural; that's how people our age, our eyes, that's

## PREVIEW VISUAL ARTS

how we see things." But the decorative accessibility of his work is just the gateway into its depths. Tumble into a Feddes painting and you realize those bright poster colours are the true colours of the earth, that those cartoony contours reveal the deepest experience of time, motion and the form of the land.

"I'm really into nature," he says. "I'm really into Mother Nature; I'm really into natural power and the power of the earth, all that hokey stuff... I feel like it's an honour to be able to just go out there and soak it, soak it right in. Look at every cloud, look at all the birds, look at all the trees, look at natural order. This seems to be this energizing thing in my life.

It really affects all the other aspects of everything, especially my eyesight, my colours... my vision from landscaping has just gone over the top.

"I couldn't even really stop it if I tried," he continues. "And I have tried before. I've said, 'Ah, that's it for landscape painting,' and sure enough, two weeks later I'm on a heavy landscape-painting binge. It seems like something that'll follow me around forever."

**THERE'S A LOOPING CYCLE** there, in that if landscape painting follows him, it'll be following him to where it's led him in the first place. "I usually just kind of follow my nose," he says, explaining how he finds his sites. "I try to turn off everywhere, go here, go there. That's how I get around in life anyways, I just try to pick up on all the little signs and signals here and there. It seems to work that way pretty well for me, and that's what I do with painting. It's almost like you're going around like you're in under a trance, almost. And it works out. It's really hilarious; it'll bring you right to the spot."

And for Feddes, landscape painting is all about that right spot-getting there, being there, painting there and getting back; it's the physical connection and process. "I don't



work from photographs or anything like that; it's all from the source. For me, that's where I'm inspired to do it. I'm totally into dragging a four-by-four-foot chunk of plywood a couple of miles in and just sitting down in the forest to paint. That's how I like it; I don't really like any disturbances at all when I'm painting. It's a sensitive matter. It's also a real struggle, to... yeah. Some, you're just sweating on them.

"A whole other element, too," he continues, "is going in and painting outside, then getting it back. I was carting around paintings on a scooter for a while, and just to get those

things home in B.C. was just crazy. The rain would come out... I had to dry some in outhouses with, like, toilet-paper fires, stuff like that. All of that I really like, too—I mean, you can make a beautiful painting, but if you can get that thing home, that's the next question. That's the full-on experience for me, that's the best part. I wouldn't be landscape painting if I wasn't out there having a crazy experience." ☉

### LANDSCAPES

By Mark Feddes • Mill Creek House (9329-81 Ave) • Sat, Oct 22 (2 pm) • artist in attendance

## ARTS WEEKLY

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### DANCE

**REMIX-GOLDBERT VARIATIONS-COMPAGNIE** • **THE CHOUINARD** Arden Theatre, 5 St Anne St (451-8000) • Compagnie d'interprétation de Johann Sebastian Bach • **the Goldberg Variations** • Fri, 8pm • \$23.50 (adult)/\$18.50 (student) at Arden box office

**DMEO AND JULIET** Jubilee Auditorium, 11455 Ave (451-8000) • Alberta Ballet co-production with the Banff Centre, choreography by Jean Grand-Maitre • Oct. 20-21 (8pm) • Tickets available at Ticketmaster

### GALLERIES/MUSEUMS

**BUGERA GALLERY** 12310 Jasper Ave (482-1000) • **LOCAL REFLECTIONS**: Jamie Evard and Ken Peacock until Oct. 28 • **NEW WORKS**: Artworks by Marcus Browcott, and Jane Brookes, until Oct. 28

**ALBERTA CRAFT COUNCIL GALLERY** 10186-106 St (451-8000) • **Open House** • Open (yourselves all) • **IBRE OPTICS**: fibre artworks by Deb Tilley • **DOWN TO THE FLAME**: by the Aurora Borealis Fireflies, beadmakers; Oct. 22-Dec. 3 • Oct. 22-Dec. 3 • **Open House** • Sat, Oct. 22 (2-4pm) • **NOMI**: featuring the winners and nominees of the 2005 Craft Awards until Nov. 19 • **OPEN HOUSE IN CANADA** Book launch, lecture by author Gail Crawford, Thu, Oct. 27 (7-9pm); until Nov. 5

**ETHNICALLY SPEAKING GALLERY** 8446-182 St, Rose Lane Shopping Centre (487-6559) • Open Tue-Sun • 10am-4pm • **NATURAL TRANSITION**: Landscapes by Marilyn Armstrong, paintings, sculptures, and ceramics by Jean Birnie • until Oct. 22

**ART MODE GALLERY** 12220 Jasper Avenue (453-5555) • Open Tue-Sun • Paintings by Scott Addis, and other artists • until Oct. 22

**CLAW GALLERY** 10403-124 St (482-1204) • Works by Norval Morrisseau, Daphne Odjig, Roy Mac, Jane Ash Poiras, George Littlechild, Joanne Cardinal-Schubert, Jim Logan, Maxine Noel, Aaron Quette and others

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**CHRISTL BERGSTROM'S RED GALLERY** 9621-82 Ave (439-8210) • Open Mon-Fri 11am-5pm • **FALL PAINTING SHOW**: Paintings by Christl Bergstrom • Until Nov. 1

**COLLECTIVE CONTEMPORARY ART AND DESIGN** 102, 6421-112 Ave (491-0002) • Open: Wed-Fri 12-6pm, Sat 10am-6pm, Sun 12-4pm • Artworks by Jasna Sokolovic, Krista Hamilton, Laura McKibbin, Valery Goulet, and Sherelle Wilsack • Opening event: Thu, Oct. 20 (12-8pm)

**DOUGLAS UDELL GALLERY** 10332-124 St (488-4445) • New paintings by Sylvain Voyer • Oct. 29-Nov. 12

**EDMONTON ART GALLERY** 2 Sir Winston Churchill Sq (422-6223) • Open Tue-Wed and Fri 10:30am-5pm; Thu 10:30am-8pm; Sat, Sun 11am-5pm. Closed Mon • **NATURAL PHILOSOPHY**: until Jan. 8 • Artworks by Graham Peacock; until Nov. 27 • **The Artist's Studio**: Join Graham Peacock in his studio for an evening of art, wine and dialogue; Tue, Oct. 25 (7:30-9:30pm); \$20/\$18 (EAG member) • Artworks by Edward Burtynsky; until Nov. 27 • **FRENCH DRAWINGS**: From the National Gallery of Canada collection; until Feb. 5, 2006 • **French Drawing Lecture**: with Dr. Jetske Sybesma; Thu, Oct. 20 (7pm) • **WANASKAK KANAWAPATAMOHK** • **WILLIAM KURELEK: THE SEASONS OF PRAIRIE LIFE**: opens Oct. 30 • **Kitchen Gallery**: Artworks by Lynn Malin; until Nov. 27 • **Café des Artistes**: fundraiser featuring the exhibition *French Drawings*; Sat, Oct. 22 (7pm-midnight); \$85 at TIX on the Square • **Art for Lunch**: EAG Theatre; video screening of *Play*; Thu, Oct. 27 (noon); free • **Children's Gallery: TIR-NANOG (FOREVER YOUNG)**: By Spider Yardley-Jones • \$9 (adult)/\$6 (student/senior)/\$3 (child 6-12)/free (member/child 5 and under)

**ELECTRUM DESIGN STUDIO** 12419 Stony Plain Rd (482-1402) • Open Tue by appt. only; Wed-Fri 10am-5:30pm; Sat 10am-4pm, closed long weekends • **COLLECTION 2005**: Rotating show of artists works

**EXTENSION CENTRE GALLERY** 2nd Fl, University Extension Centre, 8303-112 St (492-0166) • Open: Mon-Thu (8:30am-8pm); Fri (8:30am-4:30pm); Sat (9am-noon) • Chinese paintings by Steven Aung • Oct. 24-Nov. 23

**FORT DOOR** 10308-81 Ave (432-7535) • Open Mon-Wed, Sat 10am-6pm, Thu-Fri 10am-9pm; Sun

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**FRINGE GALLERY** 10516 Whyte Ave (432-0240) • **SIMONE IN BLACK AND OTHER WOMEN "OF GREAT PERSONAL CHARM AND BEAUTY"**: Paintings and drawings by Mary Joyce • Until Oct. 31

**GREAT WEST SADDLERY BUILDING** 10137-104 St (465-2162) • Paintings, sculptures and photography by members and guests of the Edmonton Contemporary Artists' Society • Until Oct. 29

**HARCOURT HOUSE** 10215-112 St (426-4180) • Open Mon-Fri 10am-5pm; Sat 12-4pm • **OPTIMYSTIC-AESTHETECH**: Artworks by Duncan Johnson • **Front Room: STAND**: large scale ceramic sculptures by Sam Dickie • Until Oct. 29

**JEFF ALLEN GALLERY** Strathcona Place, 10831 University Ave (433-5282) • Artworks by Joyce Sollway • Until Nov. 3

**JOHNSON GALLERY** 7711-85 St (465-6171) • Open Mon-Fri 9am-5pm; Sat 10am-5pm • Artworks by various artists • Through October

**JOHNSON GALLERY** 11817-80 St (479-8424) • Open Tue-Fri 9:30am-5:30pm; Sat 9:30am-4pm • Artworks by various artists • Through October

**LANDO GALLERY** 11130-105 Ave (990-1161) • **FROM THERE TO HERE**: Paintings and drawings by Adele Knowler • **IN ONE'S OWN TIME**: photographs by Lee Anne Pellerin • Oct. 21-Nov. 12 • Opening reception: Sat, Oct. 22 (2-4pm)

**LATITUDE 53** 10248-196 St, 2nd Fl (423-5353) • Open Tue-Fri 10am-6pm, Sat 12-5pm • **SPECTRE**: Large-scale portraits of discarded mannequins by Joanne Lyons; Oct. 21-Nov. 26; artist talk: Oct. 21 (7pm), opening reception (8pm) • **THE CLOTHES PROJECT**: By Megan Wilson and Rob Ochiena; Oct. 21-Nov. 26; artist talk and opening: Oct. 21 (8pm)

**LITTLE CHURCH GALLERY** Spruce Grove (962-0664) • **LIFE AS I SEE IT**: Artworks by Judy Martin • Through October

**MANULIFE PLACE** 10180-101 St, Lobby Main Fl, and Office Tower Lobby 2nd Fl (476-8552) • **ONLY IN ALBERTA**: Artworks by the Society of Western Canadian Artists • Until Oct. 28

**MCMULLEN GALLERY** U of A Hospital, 8440-112 St (407-7152) • Open Mon-Fri 10am-8pm; Sat-Sun 1-8pm • **RUSSIAN REFLECTIONS**: Artworks by the Russian Society of Artists, curated by Marina Bazos • Until Nov. 20

**MCPAG** 5411-51 St, Stony Plain (963-2777) • Open Mon-Sat 10am-4pm; Sun 10am-6:30pm • **BACK HOME**: Paintings by Karen Brownlee • Until Oct. 31 • **Dining Room Gallery**: Landscapes and floral paintings by Bobbie Mortensen; until Oct. 20

**MUDDY WATERS CAFÉ** 8211-111 St (719-7243) • Paintings on mirrors by Di Langille • Until Oct. 30

**MUSÉE HÉRITAGE MUSEUM** 5 St. Anne Street, St. Albert (459-1528) • Open: Mon-Sat 10am-5pm, Sun 1-5pm • **NORTHERN OWLS**: • Until Nov. 27

**NINA HAGGERTY CENTRE FOR THE ARTS** Stollery

Gallery, 9702-111 Ave (474-7611) • Open Mon-Fri 10am-2:30pm, Tue 6:30-8:30pm, Thu 6-8pm • **OFFERINGS FROM THE THIRD DIMENSION**: Experimental work in clay • Oct. 21-Dec. 30 • Opening reception: Oct. 27 (4-7pm)

**PROFILES PUBLIC ART GALLERY** 19 Perron Street, St. Albert (460-4310) • Open: Tue-Sat (10am-5pm), Thu (10am-8pm) • **IN THE GARDEN**: Botanical drawings by Elaine Funnell, Britta Seward, Tara Wedman; until Oct. 29

**REYNOLDS-ALBERTA MUSEUM** 2km W of Wetaskiwin, Hwy 13 (780-361-1351/1-800-661-4726) • Open: Tue-Sun 10am-5pm • **LIFE AND TIMES OF THE MOTORCYCLE**: Until Sept. 17, 2006 • \$9 (adult)/\$7 (youth)/\$5 (child)/free (child six and under)

**ROWLES GALLERY** Mezz Level, 10130-103 St (426-4035) • Open Mon-Fri 9am-5pm; Sat 12-5pm • Watercolours, oils, acrylics, sculptures in bronze, soapstone and metal, glass works and ceramics by Western Canadian artists • Alternate spaces: **WESTIN HOTEL**: acrylics by Kathryn Sherman • **SCOTIA PLACE**: watercolours and acrylics by Frances Alty-Arscott • **SUN LIFE PLACE**: paintings by George Schwindt and Bi Y Cheng

**THE ROYAL ALBERTA MUSEUM** 12845-102 Ave (453-9100) • Open Mon-Sun 9am-5pm • **ALBERTA COMMUNITIES: THEN AND NOW**: until Nov. 13 • **KID STUFF**: a nostalgic look at dozens of classic toys from the '50s and '60s; Oct. 22-Jan. 9

**SCOTT GALLERY** 10411-124 St (488-3619) • Open Tue-Sat 10am-5pm • **UNDER THE CREATOR'S CANOPY**: Landscape paintings by Jim Visser • Until Nov. 1

**SNAP GALLERY** 10309-97 St (423-1492) • Open Tue-Sat 12-5pm • **LANGUAGE AND ART**: Stones and prints by students from Glendale Elementary School • Oct. 20-Nov. 26 (1-4pm) • Grand Opening Celebration: Oct. 22 (12-5pm)

**STUDIO GALLERY** 143 Grandin Park Plaza, St. Albert (460-5990) • Open: Tue-Fri 10am-5pm; Sat 10am-4pm • **PASSAGES**: Paintings by Doris Charest • Until Oct. 29

**TU GALLERY** 10718-124 St (452-9664) • Open: Tue-Sat 10am-5pm, Thu 10am-8pm • **IN A SPIN**: Featuring furniture and photos of the Northern lights by Richard Lynch • Until Nov. 5

**UPSTAIRS GALLERY** 2nd Fl, 11631-105 Ave (452-8906) • Open: Tue-Sat 11am-4pm, or by appointment • **FROM THE LAND**: Paintings and drawings by Dan Bagan and Gordon Snyder; until Oct. 31

**URBAN ROOTS** 10143 Whyte Ave (438-5978) • Paintings/photographs by Peca Rajkovic. Sculpture and masks by Ritchie Velthuis. Paintings and cast bronze by Tania Gerner-Tomas • Until Dec. 31

**VAAA GALLERY** 3rd Fl, Harcourt House, 10215-112 St (421-1731) • Open Tue-Sat 10am-5:30pm • **HAM-LET'S SECRET SIGNS**: A play in thirteen paintings by Wade Stout • Until Oct. 28

**VANDERLEELIE GALLERY** 10183-112 St (452-0286) • Open Tue-Sat 10am-5:30pm • Paintings by Ron Kingswood, and Herald Nix • Until Nov. 3

**WALTERDALE ART IN THE LOBBY** Walderdale Playhouse 10322-83 Ave (432-7357) • **ART ATTACK**

Artworks by human artists • Until Oct. 22

**WEST END GALLERY** 12308 Jasper Ave (488-4892) • **CENTENNIAL EXHIBITION**: Includes artworks by Irene Klar • Until Oct. 28

**WORKS GALLERY** Commerce Place, 10155-102 St (426-2122) • Open Mon-Fri: noon-5pm • **SINGIFICATION**: Artworks by Kathleen O'Neill • Until Oct. 28 • Closing reception: Oct. 28 (4-7pm), artist in attendance

### LITERARY

**AUDREY'S BOOKS** 10702 Jasper Ave (432-9427) • Mary Gordo discusses her new book, *Roots of Empathy*; Thu, Oct. 20 (7:30pm) • Brown bag lunch readings from *Edmonton on Location*; Oct. 24-28 (noon) • Readings by Ted Bishop, and Catherine Kuehne; Mon, Oct. 24 • Readings by Myrna Kostash, Lisa Martin-DeMoor, Naomi McIlwraith, Tue, Oct. 25 • Readings by Tony Cashman, Scott Davies, Lisa Gregoire, Dan Rubinstein; Wed, Oct. 26 • Readings by Pamela Cunningham, Ruth Dyck Fehderau, and Anna Mioduchowska; Thu, Oct. 27 • Readings by Dianne Chisholm, Cheryl Mahaffy, Brenda Mann; Fri, Oct. 28

**CITY HALL** 1 Sir Winston Churchill Sq (432-9427) • Launch of *Edmonton on Location: River City Chronicles* with editor Heather Zwicker and the contributors • Fri, Oct. 21 (7-9:30pm)

**GREENWOODS' BOOKSHOPPE** 7925-104 St (439-2005/403-262-0081) • **RAMMpage** featuring six prominent writers, reading on behalf of Alberta-based magazines • Wed, Oct. 26 (7pm)

**NAKED CYBER CAFÉ** 10354 Jasper Ave • Music, poetry, and performance art open stage hosted by the Naked Eclectic Electric Orchestra • Every Thu (8pm)

**NORTH GLENORA COMMUNITY HALL** 13536-109A Ave (439-2797) • The Story of the River, the Story of the West with Billie Mitholland, author of *The North Saskatchewan Watershed Alliance* • Tue Oct. 25 (7:30pm) • Free

**UNIVERSITY OF ALBERTA** Education Building, South, Rm 122 (458-4662) • Writers circle and meeting featuring Inge Israel (author) and Kiniko Furuhashi-Brauss (mezzo-soprano), and Margaret MacPherson • Oct. 28 (writers circle 7pm, meeting 8pm)

### LIVE COMEDY

**ARDEN THEATRE** 5 St. Anne Street, St. Albert (459-1542/451-8000) (451-8000) • Todd Snider; Fri, Oct. 21 (7:30pm); \$25 at TicketMaster • Michel Lauzere; Sun, Oct. 23 (1pm and 3:30pm)

**BLUE CHICAGO** 14203 Stony Plain Rd (451-1402) • Comedy open mic hosted by Kathleen McGee • Every Mon (9pm) • Free

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## free will astrology

By ROB BREZSNY



"Honey, This Mirror Isn't Big Enough for the Two of Us," is the title of a song by the band My Chemical Romance. If you'd like to place yourself in alignment with cosmic rhythms, you should say the exact opposite of that to someone you care about—something like this: "Honey, this mirror is big enough for the two of us, and I want us to gaze into it together." In other words, enlist a loved one to join you in taking an inventory of your relationship. Study how you fit together, and brainstorm about how you can make your connection work even better.



Curses abound. When we're children, our parents and relatives manipulate us into being different from what we naturally are. As we grow up, teachers and coaches regularly remind us of how we're not living up to their expectations. Meanwhile, the news media assaults us with relentless propaganda about how nasty and brutish life is, and storytellers in the entertainment industry barage us with visions of the worst aspects of human nature. Finally, our enemies slip us their own unique brands of maledictions. That's the bad news, Taurus. The good news

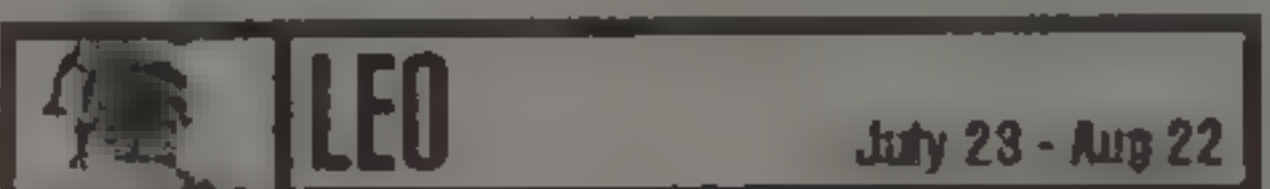
is that you now have unprecedented power to defuse the curses that have been cast on you. Follow your intuition to cleanse yourself of their insidious influence.



Brazil's Ryoki Inoue may not be the best novelist in the world, but he's definitely the most prolific. He averages about 100 new works of pulp fiction every year. On one particularly creative day, it took him eight hours to churn out an entire 195-page story about crooked cops and drug dealers. He's your role model for the coming week, Gemini. Whatever your field of endeavour is, try to supercharge your productivity. The astrological omens suggest that not only can you do so, but also that it will be good for you to do so. Your other role model is Marcel Proust, who was one of history's best novelists. Be as fast as Inoue and as brilliant as Proust.



Five years ago, artist Dale Chihuly shipped 64 tons of Alaskan ice to Jerusalem. He used it to erect a giant wall in the place where the Arab and Jewish sections of the city joined. The desert heat melted his preposterous construction in three days. Treat this as an apt symbol for a situation that's going on in your vicinity, Cancerian. There is an improbable barrier between two parts of your life that should be connected. That barrier has now begun to collapse at a rapid rate, and will be gone soon as long as you and yours don't make a foolish attempt to try to shore it up.



Medieval language expert Alexandra Gillespie writes that "English is a bastard tongue, an unruly mix of corrupted Latin, Anglo-

Saxon, French (in particular Middle Norman), Brythonic and Goidelic Gaelic, Welsh, and other forms of the Celtic tongues." In other words, the most widely used language on the planet was cobbled together from a hodgepodge of disparate influences. I hope that inspires you, Leo, to take full advantage of the mishmash you're nurturing. As you borrow and patch, appropriate and blend, scavenge and integrate, be mindful of the rich potentials inherent in your hybrid creation.



It's high time for you to lose control—in the most constructive way possible, please. You can no longer afford to be as tightly wound as you've been lately. To get yourself in the mood for breakthroughs that will prevent breakdowns, consider carrying out some of the following acts. Fingerprint on your TV screen. Dance on your bed, imitating a black bear that has drunk a bottle of vodka. Ask an intimate friend to use lipstick to write "I am inscrutable" on your belly. Have dinner with a person who makes you uncomfortable in an interesting way. Buy a bull penis walking stick at Bumsteer.com and use it on a stroll to the corner store. Write candid confessional letters to people from whom you've been hiding an important truth, but don't mail the letters.



In the estimation of many fashionistas, Libran rock singer Gwen Stefani is a style queen. *New Yorker* recently put her on the cover of its fashion supplement, and she's at the top of many best-dressed lists. She doesn't fully enjoy the fruits of her success, though. "I still think of myself as a fat little dorky kid from Orange County desperately wanting to be cool," she told *OK* magazine. If Stefani called me up for a consultation

right now, I'd tell her what I'll say to you: This is a perfect astrological moment to use your willpower, your imagination, and your sense of humor to shed your old self-images—especially those that are acutely at odds with the reality of the person you have become.



I used to have a Scorpio friend who liked to spout the ecstatic mystic poetry of Rumi. (Sometimes he added his own rapturous improvisations, and so I was never sure where Rumi left off and his words began.) Since you're currently in a phase when the potential for euphoric release and delirious catharsis are high, I've selected five of these quotes that are in alignment with your astrological omens. (1) "Close your eyes and see with your other eyes." (2) "If you want to be held, open up your arms." (3) "Quit acting like wolves and let the shepherd's love fill you." (4) "We're not here to seek approval but disgrace and celebration." (5) "Let the beauty you love be what you do."



I suggest you find a way to study the behaviour of predators without exposing yourself to danger. You'll really benefit from being in an impregnable safety zone as you take a close look at creatures that are dominated by their lust for power. Why? Knowing more about these types will allow you to protect yourself from them in the future, especially if there ever comes a time when you're not so well-insulated. And right now is the perfect astrological moment to study them risk-free.



To be completely aligned with cosmic

rhythms in the coming weeks, you'd do well for rose petals to be thrown at you the time you opened a door. A gourmet meal would provide a steady stream of tastes you've never experienced before. A great band or chamber orchestra would come to your home to play for the best party you've ever thrown. A friend would read you stories that deepened your appreciation for how courageous you've been in dealing with your own struggles. And you would enlist the services of your own royal fool, who's responsible for telling you jokes, identifying incongruities, and keeping you flexible.



You cannot possibly accomplish anything good by force right now. Your strengths temporarily become liabilities, and you have to exercise your talents with profound humility in order to keep from going astray. To achieve success, you've got to reinvigorate all your definitions of success and open your mind to previously unimaginable new options. You also must become as fluid as water, as sensitive as a psychotherapist advising a beloved patient, and as firm as a woman who has just given birth.



"Who can convince the sea to be tame?" asks poet Pablo Neruda in *The Questions*. Here's my answer: If you do it, you can. For the next two weeks, your powers of persuasion will be almost supernaturally strong. Furthermore, you'll be able to achieve a mind meld with elemental forces of nature like wind, fire, and water. Further, you'll have the power to achieve a state of such transcendence and lucidity that you will flirt with the ability to see things the way the Goddess does. I hereby dub you the *sea whisperer*. ☽

## ARTS WEEKLY

Continued from page 46

**THE COMEDY FACTORY** 3414 Gateway Boulevard (469-4999) • Thu 8:30pm, Fri (8:30pm), Sat (8pm and 10:30pm) • Tim Kozlo; Oct. 20-22 • Giff Skyring; Oct. 27-29

**THE COMIC STRIP** 1646 Bourbon St, WEM, 8882-170 St (483-5999) • Show times nightly at 8pm; weekends 8pm and 10:30pm • Eddie Brill with Kelly Taylor and Rick Bronson; Oct. 20-23 • Comedy workshop with Eddie Brill Sat-Sun (day); Oct. 22-23 • Canadian comics showcase for a chance to appear on the *Late Show* with David Letterman; Sun, Oct. 23 (night) • Hypnotainment with hypnotist Sheldon Fingler; Tue, Oct. 25 • Grade A Improv with the Fresh Faces of Stand-Up; Wed, Oct. 26 • Star of NBC's *Mr. Rhodes*, with Tom Rhodes, Vince Fluke, and Rick Bronson; Oct. 27-30

**WUNDERBAR HOFBRAUHAUS** 8120 101 St (436-2286) • The Lederhoosers Super Comedy Dryhump • Every Fri (8:30pm) • Free

**YUK YUK'S KOMEDY KABARET** Londonderry Mall (481-9857) • Thu-Fri (8pm) Sat (8pm, 10:30pm) • Every Wed: Pro AM • Steven Pearl, Winston Herbert, Lori Ferguson Ford; Thu, Oct. 20 • Erno Philips; Oct. 21-22; \$25 • Kenny Robinson; Oct. 26-29

## THEATRE

**CANADIAN GRAFFITI** Jubilatons Dinner Theatre, WEM, Phase III, Upper Level, 22253, 8882-170 St (484-2424) • Oct. 28-Jan. 21, 2006

**COOKIN' AT THE COOKERY: THE LIFE AND TIMES OF ALBERTA HUNTER** Citadel's Shorcut Theatre, 8928-101A Ave (425-1820) • Musical written and directed by Marion J. Caffey. The music and times of Alberta Hunter, jazz vocalist • Oct. 29-Nov. 20

**DIE-NASTY** Varscona Theatre 10329-83 Ave (433-3399) • Directed by Dana Andersen. Intrigue, passion and shennanigans abound in Edmonton's live improvised soap opera • Every Mon (8pm) • Tickets at the door

**FROZEN** Citadel's Rice Theatre, 8928-101A Ave (425-1820) • By Bryony Lavery • Three people are drawn together by the murder of a little girl, each one trapped in the event and unable to act or react to the world around them • Oct. 25-Nov. 13

**OH SUSANNA! HALLOWEEN SPECIAL** Varscona Theatre, 10329-83 Ave (433-3399) • International glamour ghoul Susanna Patchouli and her co-host Eros, God of Love present an all-hallow's night of antics. A season premiere of the Euro-style variety spectacle • Tickets at the door • Sat, Oct. 29 (11pm)

**THE PAVILION** Varscona Theatre, 10329-83 Ave (434-5564) • Shadow Theatre • By Craig Wright • Former high school sweethearts, Peter and Kari, must face the consequences from a life-changing decision

made two decades ago. They meet again for their 20th class reunion at a dance hall marked for demolition as soon as the party is over • Until Oct. 30 (Tue-Sat 8pm, Sat-Sun 2pm) • Tue-Thu, Sun: \$16/\$13 (student/senior); Fri-Sat 8pm: \$20/\$17 (student/senior); Sat 2pm: Pay-What-You-Can; Two-For-One-Tues at TIX on the Square

**RAPUNZEL** Westbury Theatre, TransAlta Arts Barns (448-9000) • Grimm's fairytale with a twist, presented by Fringe Theatre for Young People. Adapted by Gerner Butler and Jeff Unger, music by Jeff Unger, produced by Alberta Ballet/Alberta Opera • Until Oct. 27 • \$17.12 (adult)/\$13.91 (students/senior)/\$11.77 (child)

**THE REZ SISTERS** Walderdale Playhouse, 10322-83 Ave (439-2845) • By Tomson Highway • Seven smart, sassy, strong-willed women travel to Toronto to compete in the biggest bingo event in the world. They have to put aside their differences and trust in the unpredictable power of Nanabush • Until Oct. 22

**THE STRANGE AND EERIE MEMOIRS OF BILLY WUTHERGLOOM** TransAlta Arts Barns, 10330-84 Ave (420-1757/431-2126) • A horrific journey through adolescence by Eric Woolfe. As Billy ventures from childhood he is pitted against a she-demon living under his bed and malevolent spirits • Part of the interFEAR Arts Festival • Oct. 27-30 (8pm), Oct. 30 (8pm and 2pm) • \$15 (adult)/\$12 (student/senior), available at TIX on the Square, door

**SUNDAY IN THE PARK WITH GEORGE** John L. Haar Theatre, Grant MacEwan College Centre for the Arts, 10045-155 St (420-1757) • By James Lapine • This tale begins with the figures from the painting, *A Sunday Afternoon On the Island of La Grande Jatte*, interacting with the artist, George Seurat. The tale proceeds onto contemporary times, where an American artist, seeking inspiration, travels to France where he encounters a wonderful muse • Oct. 28-Nov. 5 (8pm), Sun, Oct. 30 (2pm, 8pm) • \$16 (door, adult)/\$13 (adv, adult)/\$10 (door, student/senior)/\$8 (adv, student/senior) available at TIX on the square

**TAKING POSSESSION** The Third Space, 11516-103 St (471-1586/420-1757) • Urban Tales presented by Northern Light Theatre • An Alberta family take possession of a creepy old house. Each playwright takes on the character of a family member, and writes their character through a night of terror • Oct. 28-29 (8pm) • \$18 (adult)/\$15 (student/senior), tickets at TIX on the Square, door

**TOMFOOLERY** Horizon Stage, 1001 Calahoo Road, Spruce Grove (962-8995/451-8000) • Tom Jackson's one-man show, a mixture of music, humour and storytelling • Sat, Oct. 29 (2pm, 7:30pm) • \$19 at TicketMaster

**URSONATE** Timms Centre for the Arts, U of A (420-1757) • Presented by German theatre students and professors from Munich's Ludwig Maximilians University. A Dadaist, absurdist production, this is a fast moving and humorous reinterpretation of Kurt Schwitters text • Oct. 28-29 (8pm), Oct. 30 (2:30pm) • \$10 (adult)/\$6 (student) at TIX on the Square

## EVENTS WEEKLY

Fax your free listings to 426-2889 or e-mail Glenys at [listings@vueweekly.com](mailto:listings@vueweekly.com) Deadline is Friday at 3pm

### CLUBS/LECTURES

**ALBERTA'S CONTRIBUTION TO CONFEDERATION** Royal Alberta Museum, 12845-102 Ave (420-1757) • An Evening at the Royal Alberta Museum: Featuring speaker Laurier LaPierre • Thu, Oct. 20 • Tickets at TIX on the Square

**AMNESTY INTERNATIONAL** Knox Metropolitan Church, 83 Ave, 109 St (462-1871) • Public meeting on the human rights crisis in Zimbabwe • Tue, Oct. 25 (7pm)

**AN EVENING AT THE ROYAL ALBERTA MUSEUM** Royal Alberta Museum, 12845-102 Ave (420-1757) • Laurier Lapierre discusses heritage and communities • Thu, Oct. 20 (7pm) • \$15 at TIX on the Square

**BOREAL ENVIRONMENTAL ACTIVISM** 7, 6328A-104 St; every Thu (6:30-8:30) • Organic Roots, 8225-122 St; every third Thu (6:30pm)

**CONSERVING BIODIVERSITY IN NORTHERN CITIES** Engineering Teaching Learning Co0mplex (ETLC), Rm 1-008 • *Using Principles of Landscape Ecology in Solutions for Road Systems and Urban Regions*, lecture presented by Dr. Richard Forman • Thu, Oct. 27 (4:30-5:30pm)

**DEALING WITH THE EFFECTS OF VIOLENCE AND TRAUMA AFTER WAR AND CONFLICT** Humanities Centre Lecture Theatre 3, U of A Campus • Presentation on weapons of genocide against women and girls and psychosocial interventions in Afghanistan with Karin Giese and Dr. Sybille Mannes Schmidt • Thu, Oct. 20 (7pm)

**EDMONTON NATURE CLUB** Royal Alberta Museum Auditorium • Meeting featuring *Savage on Prairie: A Natural History*, lecture presented by Candace Savage • Oct. 21 (7:30pm)

**EDMONTON'S PLANNING AND DEVELOPMENT DEPARTMENT** McArthur Elementary School Gym, 13535-134 St (496-6226) • Proposed amendment to the Mistatim Area Structure Plan, Ward 1 • Wed, Oct. 26 (7pm)

**HERITAGE AND COMMUNITIES** Royal Alberta Museum, 12845-102 Ave • Discussion with Laurier Lapierre, presented by the Alberta Museums Association • Thu, Oct. 20 (7pm) • \$15 at TIX on the Square

**JANE AUSTEN SOCIETY** Stanley A Milner Library, Edmonton Room (465-3130) • *The Battle of Trafalgar*, presentation by Rowland McMaster • Oct. 22 (2-4pm) • Free

**LEARN TO MAINTAIN YOUR COMPANY'S WEBSITE** 64 and 112 Ave, [www.mediamag.ca](http://www.mediamag.ca) • Oct. 25 (9-noon)

**LIVING POSITIVE** 404, 10408-124 St, [www.edmlivingpositive.ca](http://www.edmlivingpositive.ca) (1-877-975-9448/488-5768) • Edmonton Persons Living with HIV Society • Every Tue (7-9pm): Peer-facilitated support groups • Daily drop-in, peer counselling

**LOSE WEIGHT SEMINAR** Ramada Edmonton Inn, 11834 Kingsway Ave (451-8000) • Presented by Hypnotist Romane • Tue, Oct. 25 (7pm) • Tickets at TicketMaster

**NATURAL AND CONSTRUCTED WETLAND CASE STUDIES IN EDMONTON ETLC** (Engineering Teaching Learning Complex), Rm 1-997, U of A Campus, [www.ualberta.ca/ERSC](http://www.ualberta.ca/ERSC) • Lecture presented by Dr. Lyndon Gyurek, and Douwe Vanderwel • Oct. 20

**A NATURAL HISTORY** Royal Alberta Museum, 12845-102 Ave • Lecture by author Candace Savage, presented by the Edmonton Nature Club • Oct. 21 (7:30pm)

**OUR NORTH AMERICA LECTURE SERIES** Tory Basement 45, U of A (717-7921/492-5962) • Film, screening of *One Day Without Mexicans* • Thu, Oct. 27 (3:30-5pm)

**PERIODICALLY SPEAKING: MAGAZINE PUBLISHING IN ALBERTA** Grant MacEwan College Centre for the Arts, Rm. 345, 10045-156 St (403-262-0081) • Featuring Kathe Lemon, Michael McCullough, Barb Dacks, Mark Dutton, Partner, Loretta Puckrin, and Colleen Seto • Wed, Oct. 26 (12-1pm)

**SCIENTIFIC ASPECT OF CHAKRAS** Yoga Studio, 12039-127 St (451-8131) • Lectures presented by Dr. Arun Raghunwanshi • Sat, Oct. 22 (noon-2pm); Sun, Oct. 23 (10am-noon) • \$60

**SHERWOOD PARK GREEN PARTY** Strathcona County Public Library, 104, 2020 Sherwood Dr, Sherwood Park (417-1908) • Featuring the documentary *Scared Sacred: Unwrap the Darkness, Reveal the Light* • Thu, Oct. 27 (6:45-8:45pm) • Admission by donation (\$5-\$15)

**SOMBRILLA REFUGEE SUPPORT SOCIETY** International Centre, 172 Hub International, U of A Campus (414-1536) • Meeting • Sat, Oct. 22 (9-4pm) • Free

**SONGPOSIUM** Ramada Hotel and Conference Centre, 11830 Kingsway Ave (1-866-456-7664) [www.songwriters.ca](http://www.songwriters.ca) • A one-day seminar for songwriters featuring Christopher Ward, Stephane Lecuyer, Terry O'Brien, and Anne Loree • Oct. 30 (10am-5pm) • \$25 (adv. S.A.C. member/ARIA member/student)/\$30 (door, S.A.C. member/ARIA member/student)/\$40 (adv. non-member)/\$45 (door)

**STOP SMOKING SEMINAR** Ramada Edmonton

Inn, 11834 Kingsway Ave (451-8000) • Present by hypnotist Romane • Wed, Oct. 26 (7pm) • Tickets at TicketMaster

**UNITED NATIONS ASSOCIATION IN CANADA EDMONTON BRANCH** MacEwan College Ctl Centre Campus, Rm 7-218 • A celebrator 60th anniversary of the U.N. • Mon, Oct. 9pm • Non-members welcome

**WITTING LECTURE/UP IN HUMAN RIGHTS-IRENE KHAN** Myer Horowitz Theatre • Wed, Oct. 26 (7:30pm) • \$10.70 at Ticket

**WASKAHEGAN TRAIL ASSOCIATION** • Meet Southgate Mall, 111 St, Whitemud Dr (433-9967) • Guided hike, approx. 10km at Rainbow Valley (9am) • Meet at Bonnie Doon Recycle, 85 St E3 (469-7948/425-5895) Free guided hike, approx. 10km at Miquelon Lake; Oct. 30 (9am)

**WATER: LIFE BEFORE PROFIT** • St. Albert Catholic Church Hall, 7 St. Vital Ave, St. Albert (424-1557) Education and action campaign: KAIROS and Development and Peace; Sat, U (9-4pm) • St. Vital RC Church, 4905-50 St Beaumont (424-1557) Learn more about the dangers of turning water into a commodity for profit; Sat, Oct. 29 (9-4pm) • Free, pre-reg

**WHY WE-SCHOLARS, STUDENTS, CRITICS-NEED TO RETHINK RELIGION** Humanities Centre, L-4, U of A Campus • by Garry Watson • Mon, Oct. 31 (3pm)

**WOMEN'S HEALING CIRCLE** StillPoint Healing Centre, 110, 10350-124 St (488-5882/452-9388) • Support group with Marianne Peters • Every Thurs Dec. 1 (7-9:30pm) • \$10 (per evening)

**YOUR HEART AND EXERCISE** Bernard Snell Health Sciences Centre, U of A • Walter C. Mackenzie Health Sciences Centre, U of A Hospital, 8440-112 St (407-8408/407-1644) • Presented by Dr. Dylan Taylor • Thu, Oct. 20

## QUEER LISTING

**ACAPE** Faculty of Education, U of A Campus • sexual, gender differences in education and culture focus group • Contact Dr. Andre Grace ([andre.grace@ualberta.ca](mailto:andre.grace@ualberta.ca)) for info

**BISEXUAL WOMEN'S COFFEE GROUP** by [group@yahoo.ca](mailto:group@yahoo.ca) • Social group for bi-curious, bisexual women • Second Wed each month (7-9pm)

**BOOTS AND SADDLES** 10242-106 St (423-5141) • Large tavern with pool tables, restaurant, shows Members only

**BUDDY'S NITE CLUB** 11725 Jasper Ave (488-6616) • Open daily 9-3, Fri 8-3 • Mon: Amateur strip contest (12:30); DJ Alvaro, Ashley Love • Tue: Free pool (12:30); DJ Arrowchaser • Wed: Curtz Gone Wild • Malebox, DJ Eddy Toonflash, Mia Fellow, Ashley Midnite, with DJ Eddy Toonflash, Mia Fellow, Ashley Love, Yokho Oh-no, guests • Thu: Wet Und • (12:30); with DJ Squiggles, Yokho Oh-no • Fri: Alvaro dance party, male strippers • Sat: Trance



Continued from previous page

ness, leather/fetish dungeon, free pool, pool tournament, DJ Arrowchaser • Sun: Stardust Lounge with Mz Bianca and Mz Vanity Fair (11pm), DJ Eddy Toonflash

**EDMONTON RAINBOW BUSINESS ASSOCIATION** (422-6207) • An organization for gay men and lesbians in business and their non-gay friends to share business knowledge, learn, make friends and network in a positive, proud space where being yourself is the norm

**HIV NETWORK OF EDMONTON SOCIETY** 300, 11456 Jasper Ave (488-5742) or contact7@hived-montom.com • Programs and support services for people affected and infected by HIV/AIDS and related illnesses. Counselling, referrals, support groups, harm reduction, education, advocacy and public awareness campaigns

**INSIDE/OUT U of A Campus** • Campus-based organization for lesbian, gay, bisexual, trans-identified and queer (LGBTQ) faculty, graduate student, academic, straight allies and support staff • Third Thu each month (fall/winter terms): Speakers Series. Contact Kris (kswells@ualberta.ca) or Marjorie (mwonham@ualberta.ca) for schedule

**MADELINE SANAM FOUNDATION** Faculté St. Jean, 406 Marie-Anne Gaboury (91 St) Rm 3-18 (490-3332) • Program for HIV/AIDS prevention, treatment and harm reduction in French, English and other African languages • Every 3rd and 4th Sat (9am-5pm) • Free (member)/\$10 (membership) • Pre-register

**MAKING WAVES SWIMMING CLUB** www.geocities.com/makingwaves\_edm • Recreational and competitive swimming with coaching, beginners encouraged to participate. Socializing after practices • Every Tue and Thu

**MEN TALKING WITH PRIDE** Pride Centre, 10010-

109 St (488-324) • Every Sun (7pm): A safe, supportive, confidential discussion group talking about all gay related issues, for men at any stage of coming out • Free • talkingwithpride@hotmail.com

**FLAG** Pride Centre, 10010-109 St (462-5958) • Meetings every third Tuesday of the month at 7:30pm • Support/education for parents, families and friends of lesbians/gays/bisexuals/transgenders

**PRISM BAR AND GRILL** 10524-101 St, back entrance (990-0038) • Lesbian and gay bar/restaurant

**THE ROOST** 10345-104 St (426-3150) • Open Sun-Thu 8pm-3am, Fri-Sat 8pm-4am • Wed: Amateur strip with Weena Luv, Sticky Vicky, DJ Alvaro • Thu: Rotating shows: Sticky's open stage and the Weakest Link game second and last Thu with DJ Jazzy • Fri: Upstairs: Euro Blitz: New European music with DJ Outtawak Downstairs: DJ Jazzy • Sat: Every Sat like new years: Upstairs: Monthly theme parties with DJ Jazzy Downstairs: New music with DJ Dan and Mike • Long weekend Sundays: Betty Ford Hangover Clinic Show: Every long weekend with DJ Jazzy • Tue-Thu \$1 (member)/\$4 (non-member); Fri-Sat \$4 (member)/\$6 (non-member); Sun \$2

**STEAMWORKS** 11745 Jasper Ave (451-5554) • Steam baths open daily (24hrs)

**WOODYS** 11723 Jasper Ave (488-6557) • Open Daily (noon) • Sat-Wed: Karaoke with Annie and Tizzy (7-12pm) • Tue, Sat-Sun: Pool tournaments

**YOUTH UNDERSTANDING YOUTH** Pride Centre 10010-109 St, www.members.shaw.ca/yuy • Every Sat (7-9pm) • An adult facilitated social/support group for lesbian, gay, bisexual, transgendered, and straight youth under the age of 25

## SPECIAL EVENTS

**ALL ROUND WORLD CHAMPIONSHIP AUCTIONEERING COMPETITION** Mayfield Inn, 16615-109 Ave (909-0889) • Competition, auction, and the Antiques Road Show (8:30am) • Fundraiser for the Kinsmen Charities, the Stollery Children's

Hospital Foundation • Sat, Oct. 29 (10:15am)

**ARTIST** Bellevue Hall, 7308-112 Ave (479-4050) • Featuring artworks, pottery by the Whetstone Pottery Guild, author readings, and music • Fri, Oct. 21 (6-9pm); Sat, Oct. 22 (10am-4pm) • Free

**Café des Artistes** Edmonton Art Gallery, Sir Winston Churchill Sq (422-6223) • Acrobatic performances, live music, performance art, fashion show, and poetic readings along with the French Drawings exhibit • Sat, Oct. 22 (7pm) • \$85 at TIX on the Square, EAG

**CELEBRATING REAL BEAUTY** Delta Edmonton South, 4404 Gateway Boulevard (944-2864) • Conference presented by the Eating Disorder Education Organization (EEDO). Focusing upon developing positive body image, featuring speaker/author Laure Redmond • Oct. 27-30

**EDMONTON BICYCLE COMMUTERS 25 YEARS** Windsor Park Community League Hall (433-2453) • Sun, Oct. 23 (noon)

**EDMONTON GHOST TOURS** Old Strathcona, 10322-83 Ave (469-3187) • Meet in front of the Rescuer statue, next to the Walterdale Playhouse for a ghostly walk through Old Strathcona to hear true stories of ghosts, hauntings, and the unknown • Until Oct. 31 (Mon-Thu 7pm) • \$5

**THE FOUR SEASONS: A TRIBUTE TO PIONEERS IN ALBERTA** McDougall United Church, 10025-101 St (471-4477/422-4255) • Featuring the Ukrainian Dnipro Ensemble, the Tryzub Ukrainian Dance Ensemble • Sun, Oct. 30 • \$10 (adult)/\$5 (child 12 and under) at Ukrainian Bookstore, Ukrainian Canadian Social Services

**GULUWALK DAY** City Hall to Whyte Ave (438-3234/436-2954) • 10km walk for the Children of Northern Uganda • Oct. 22 (4:30pm)

**HALLOWE'EN CAPERS** Rutherford House, U of A Campus (427-3995) • Old-fashioned hallowe'en event • Oct. 23 (12-4pm) • \$3 (adult)/\$2 (senior/youth/\$8 (family)/free (child 6yrs and under)

**INTERFEAR ARTS FESTIVAL** TransAlta Arts Barns, 10330-84 Ave (431-2126/420-1757) • A performance-based arts festival celebrating Hallowe'en with theatre, visual and music • Oct. 27-30 • Tickets available at TIX on the Square, door

**LADIES FASHION SHOW AND DESERT EVENING** Gateway Alliance church, 13931-140 St (472-6850/456-0252) • Sat, Oct. 29 (6:15pm) • \$10

**LATIN HALLOWE'EN HAVOC AND FETISH BASH** Havana Club, 10220-103 St (423-7707) • Prizes for best fetish and masquerade costume, featuring Energia • Oct. 29

**MISSION IN THE MALL** WEM, www.missioninthemall.com • Competition, tournament and silent auction, fundraiser for Winnifred Stewart Association • Sun, Oct. 23

**REAL FEMME** Metro Cinema, Zeidler Hall, Citadel Theatre, 9828-101A Ave (439-2109) • An evening of women in film presented by Edmonton's Women's Film Society • Thu, Oct. 20 (7-9:30pm) • Pay-What-You-Can, donation

**ROCKY HORROR-LIVE WITH LIPS** Roost (426-3150) • Stage production fundraiser for Living Positive • Until Oct. 28 • \$8 (adv)/\$10 (door)

**RUN WILD FOR WILDLIFE** Hawrelak Park (439-5964/433-6032) • 5km run or 2.5km walk in support of the Wildlife Rehabilitation Society of Edmonton, register at www.runningroom.ca • Sun, Oct. 30 (5pm)

**RUSSIAN MASQUERADE BALL** Canora Community Hall, 10425-152 St (908-5906) • Skits, dance, traditional Russian desserts and more • Oct. 29 (8pm) • \$10 (adult)/\$5 (4-12yrs)

**WOODWORKING AND TOOL SHOW** Sportex Bldg, Northlands Park, www.canwestshows.com • Featuring demonstrations by Jon Eakes, seminars, and displays • Oct. 28-30 (Fri 11am-9pm, Sat 10am-6pm, Sun 10am-5pm) • \$8 (adult)/\$6 (senior/student)/\$2 (6-11yrs)/free (5yrs and under)

## musical instruction

MODAL MUSIC INC.

221-3116

Music instruction for guitar, bass, drums, and percussion. Private instruction: focus on individual! Professional, caring instructors with music degrees. Quality music instruction since 1981.

Violin Lessons in North Edmonton. All ages welcome. All styles: classical, fiddle, pop, Celtic and conservatory. Lessons taught in your home by an experienced teacher. Call Elisa at (780) 504-7924.

MUSIC LESSONS IN YOUR HOME

All ages welcome! 15 years experience. 469-1565. SE area only.

FULLY qualified Piano & Theory teacher, Forest Hts. All levels, ages & abilities. MA Mus. 15 years experience. Jessica 450-4134. e-m: jess.agrell@shaw.com

## services

**PHONE DISCONNECTED?**  
LOWEST RECONNECTION RATES EVER  
WILL NOT BE UNDERSOLD.  
SWITCH TO EASY RECONNECT. GET RECONNECTED  
**1-877-446-5877**

## KARAOKE

**CAMELOT SPORTS BAR** 10231-95 St (425-4298) • Every Sun (8pm-12): Hosted by Jeannie

**CEILI'S IRISH PUB** 10338-109 St (426-5555) • Jameoke • Every Sat (9pm)

**FRANCO'S** 14059 Victoria Trail (478-4636) • Every Thu Name that Tune, Karaoke every Fri-Sat (9pm): with Peter

**GAS PUMP** 10166-114 St (488-4841) • Every Tue/Wed (9pm)

**JAMMERS PUB** 11948-127 Ave (451-8779) • Karaoke Mondays (7-11pm): hosted by Peggy Sue

**SANTANA'S** • Karaoke Wed (9pm-2am)

**SPORTSWORLD INLINE AND ROLLER SKATING DISCO** 13710-104 St (472-6336) • Karaoke every Tues, Fri-Sat (7pm-midnight), Sat-Sun (1-5pm)

**SUNSET PIZZA** 152, Stony Plain Rd • Karaoke Wed-Sat (9pm-2am)

**T. B'S PUB** 62 St, Stony Plain Rd (443-2621) • Fri and Sat karaoke with Jeannie; games and prizes (9pm-2am)

**TODAY'S** 5224-86 St (465-6223) • Every Fri/Sat (9pm-1am)

**WHISTLE STOP PUB** 24 Ave, 132 St (451-5506) • Wed/Thu karaoke with Jeannie; soon to have games and prizes

**WINSTONS PUB** 9016-132 Ave (457-4883) • Every Fri/Sat (9pm-1am)

**WOODYS** 11723 Jasper Ave (488-6557) • Open Daily (noon) • Sat-Wed: Karaoke with Annie and Tizzy (7pm-midnight)

**YESTERDAY'S** 205 Carnegie Dr, St. Albert (459-0295) • Every Tue (9pm-1am): Off-key Entertainment with Nicole

## studios for rent

Artist Studios & Storage Space for rent. 200-500 SF. Great Downtown location at the Great West Saddlery Bldg, 10137-104 St. Call Mike 429-4092.

## real estate

**ORIGINAL HARDWOOD FLOORS & COVED CEILING**



Perfect for single professional lifestyle - only \$125,700. Over 1000sq.ft. of newly decorated living space in this 2+2 bedroom, top rated character home. Bonus of double garage, low taxes, central location (2mins. to LRT). Why rent when you can own for less than \$700/mo (inc). CONTACT: RENE BLADON, REMAX RIVER CITY. PHONE: 438-7000 • CELL: 984-0096

## workshops

Dr. James Battle is now taking applications for a federally funded 6 month youth employment program. Call 488-1362 for information.

Continued on page 51

## CLASSIFIEDS

If you want to place your Classified ad in View Weekly please phone Carol at 426-1996. Deadline is noon the Tuesday before publication.

## acting

Los Angeles Director, Tom Logan in Edmt. Nov. 17, 18, 19 & 20 to teach teens and adults film & TV workshops. Space limited. Call now! Ph 460-4607, cell 975-7022.

## business opportunities

**\$7000/MONTH PLUS**  
Local Business Requires 6  
Ambitious People. For Appt.  
Call: Dan 780-586-4299

Want home based income? Energetic individuals with leadership skills needed to advance international company in Alberta. www.incomeforu2.com www.deregulationnow.com

## clothing

Great Unique Idea  
Fleece lined moccasins and mukluks.  
Handcrafted locally. Order early. 435-1769.

## computers

IMAGINE TECHNOLOGIES, formally (EVERY-THING MAC) Service, upgrades, software, hardware... Edmonton since 1984. 237-5054.

## classes

LEARN TO MEDITATE

Thurs, 7-9pm University area.  
Drop in for meditation \$10 - \$5 for students  
412-1006 www.meditationalberta.org

Always wanted to be a Martial Artist? Why wait another day? Call Northern River Karate School 797-3693 for a free class!

## education

Turn your dreams into a career!  
Register for the 6 Month Dramatic Arts Program!  
Vancouver Academy of Dramatic Arts  
1-866-231-8232  
www.vadastudios.com

## for rent

Looking for an alternative to renting? Interested in community spirit? Call Keegano Housing Co-operative 463-1902.

## for sale

LIGHT OAK buffet hutch, 2 glass doors on top with interior light, solid light oak doors on bottom, in excellent cond. \$500. Ph 471-2417.

100% leather sofa, loveseat, and chair never used. Cost \$4,200. \$1,795. Free delivery. Can deliver 453-3755.

Bed, Queen extra thick orthopedic pillowtop boxspring & matt. New cost \$950, sacrifice \$250. King avail at \$450. Can Deliver 405-7501.

## help wanted

A REAL OPPORTUNITY  
To earn a MASSIVE INCOME.  
No personal selling, training provide.  
Call 1-800-691-4133.

Drivers wanted: \$15+/hr, Wed (night), Thu (day), perm/PT. Must have mini-van or truck. Looking for reliable, responsible person. Ph 907-0570.

## the avenue clothing co.

Is looking for a full-time  
enthusiastic and energetic employee.  
Great perks and benefits!

Please apply in person with  
a resume to 10344-82 Ave

## STUDENTS

National Charity requires student  
fundraisers! Paid Daily. Call Today,  
Start TODAY! 4-9 PM shift.  
Call Priority Group, 497-7969

## CHANGE YOUR LIFE! TRAVEL, TEACH ENGLISH

We train you to teach. 1000's of jobs around the world. Next in-class or ONLINE by correspondence. Jobs guaranteed. 7712-104 St. Call for Free info pack 1-888-270-2941.

**Jubilations Dinner Theatre**  
is looking for part-time energetic  
character servers. Evenings,  
flexible hours and lots of fun.  
Please fax or drop off resume to  
Kelly Flanchi at 489-3942.

**JOBS NOW!**  
Paid Training  
Immediate  
Openings  
Days, Evening  
Full or  
Part-time  
Call 702-5519

## moving &amp; hauling

AFFORDABLE MINI-MOVERS HOME  
• OFFICE • DELIVERY • DISPOSAL  
Fall specials, call anytime, 469-6644.

SECTION (FROM INDEX):  
HEADLINE (MAX 20 CHARS):

## EXTRAS

☐ Headline.....\$3  
☐ Bold/Centred...\$3  
☐ Extra Line.....\$3  
☐ Box Word Ad....\$3ea  
☐ Symbols.....\$3ea

## FORM OF PAYMENT

☐ CASH ☐ CHEQUE ☐ VISA ☐ MASTERCARD  
Card# \_\_\_\_\_ Exp. Date \_\_\_\_\_  
Name: \_\_\_\_\_  
Address: \_\_\_\_\_  
Ph. \_\_\_\_\_ Postal Code: \_\_\_\_\_

## TOTAL

Line Total: \$  
+ Sales Tax: \$  
SUBTOTAL: \$  
+ 7% GST: \$  
TOTAL: \$

## CLASSIFIEDS

THREE LINES  
FOR \$12.50

## INDEX

•Automotive •Employment  
•Education •Announcements  
•Real Estate •Market Place  
•Professional Services  
•Cheap Stuff •Music •Services  
•Personals •Phone Services

•Phone **426-1996** from 9am-5pm Monday to Friday  
•Email: office@vueweekly.com  
•Office: 10303-108 St. Edmonton  
•Deadline: Tuesday at Noon  
•Print your copy legibly on lines provided at right.  
•Up to 45 characters per line.  
•Every letter, space or mark counts as 1 character.  
•Allow one space following punctuation.





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**Edmonton**

**780-669-2323**

**1-900-677-4444** 75min \$25/call

**chat FREE\***  
HOT LOCAL SINGLES!

NightLine  
PERSONALS

**780-665-6565**  
use code 1751

**1-900-870-1212** 75min \$25/call

\* Free chat for Freedom Package members, M-F 3am - 5pm for up to 2months! Restrictions apply. 18+. No liability.

**Wicked way to hook up!**  
Instant message or talk live NOW!

**TEXT "VUE" to 5FREE (53733)**

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FREE to send! 25¢ to receive. 24hr. C.S.: 1.866.955.9453 - www.mobilehookup.net

**volunteer**

If you have always wanted to be a broadcaster, here is your chance! VoicePrint Canada is looking for volunteers for Local Broadcast Centres. Donate your time to read local newspapers to the blind, low-vision, seniors. Voiceprint Canada broadcasts nationally on CBC Newsworld's S.A.P., and world-wide at www.voiceprintcanada.com. Audition: call 451-8331, e-m: edmonton@voiceprintcanada.com

**adults**

Hottest Live Chat!  
It's free for women, men get 30 min FREE using code 1752.  
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Hot local women!  
Call FREE! Chat NOW!  
780-669-2323  
other cities: 1-888-482-8282  
18+. No liability.

**FEMALES NEEDED!!!** Make \$799 US per month with a spy cam in your bedroom. Voyeur website is currently looking for young attractive girls. Call Jamie for more info. 1-800-474-8401

Chat live or meet local gay men. Try us for free!  
(780) 413-7144. Enter code 2310

IS DRINKING A PROBLEM?  
A.A. CAN HELP! 424-5900

The Sexual Assault Centre of Edmonton is in need of volunteers to take calls on our 24-hour Crisis Line. Hours are self-determined, you can work from your own home. Ph 423-4102

Supportive adult role models needed to share time/interests with children/youth, aged 5-17 with emotional/behavioral concerns. Orientation/support provided. Flexible evening/weekend. Ph Lily 432-1137 ext. 357.

**sex trade workers**

TIFFANY  
DARK HAired, BLUE EYED BUSTY BEAUTY  
WITH BEAUTIFUL TANNED BODY. 413-0294

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Continued from previous page

## real estate

# FOR SALE

## NORWOOD

### 8427-115 Ave.

excellent condition,  
2 bedroom bungalow.  
Hardwood floors, large living  
room, bedroom and bath in  
basement. Steel fence.  
\$118,500.

486-0963, 454-8185

## workshops

Conquer your fear of public speaking. Join City  
Lights Toastmasters! Meetings downtown every  
Tuesday at noon. Call Perry at 426-5882 for details.

Voice Radio & TV Commercials. Learn how from a 25  
year veteran. Call Sharkey at 944-1686. Monthly  
workshops avail.

[www.sharkeystudios.com/workshops.htm](http://www.sharkeystudios.com/workshops.htm)

## artist to artist

# FREE•FREE•FREE•FREE•FREE

## ARTIST/NON PROFIT CLASSIFIEDS

Need a volunteer? Forming an acting troupe? Want  
someone to jam with? Place up to 20 words FREE, pro-  
viding the ad is non-profit. Ads of more than 20 words  
will be subject to regular price or cruel editing. Free ads  
run for four weeks depending on available space. For  
more info please phone Glenys at 426-1996/fax 426-  
2689/e-m office@vuvueweekly.com or drop it off at 10303-  
108 St. Deadline is noon the Tuesday before publication.

Profitless Web Zine needs punk writers and contribu-  
tors, pays in self worth and a lifetime of joy. Help us  
break-even: Writers@PunkTV.ca.

Quiddery Gallery is accepting submissions for upcoming  
shows. 423-4484, 10137-104St

If the HAT fits call for submissions, open to Alberta  
artists. Deadline: Mar. 15, 2006. For info Ph 461-9028,  
e-m: danNelle@damselmydesign.ca

Extras needed for indie film. Speaking roles also avail-  
able. Call 221-9999 e-m: ragingbuddha@shaw.ca

Alberta St. George of England Society  
CHOIR. Please contact Vince for information. 436-8317

Focus on Fibre Art Association is seeking entries for  
juried competition/show of fibre art. Deadline: Feb 10,  
2006. Ph Shirley 469-1783

Grand opening of SNAP Gallery and Printshop,  
Sat, Oct. 22, noon-5pm. Prizes, live music, food  
and more. 10309-97 St.

Printmaking workshops at SNAP Gallery and  
Printshop in Etching and Silkscreen. Starting  
soon. Call 423-1492 to register, info.

Beyond Words Library Stories Contest. Deadline Wed,  
Nov. 30. [www.epl.ca](http://www.epl.ca)

Call to Enter: ArtsHub Studio Gallery features guest  
artists. Incl: Proposal; 10 slides/photos; CV; Artist state-  
ment. For info Ph Tim 423-2966.

Art classes at Harcourt House: Figurative Sculpture,  
Drawing & Painting, Make Your Own Christmas Cards  
with Polaroid Techniques Workshop. Ph 426-4180

## musicians

Looking for bands to play on Sundays. Rock,  
blues, alt, Celtic, country etc. Come and see  
Tanya with demo or ref @ The Atlantic Trap &  
Gill, 7704-104 St, 432-4611.

Vocalist, guitar and/or bass player to fill out exp.  
country-folk-rock group. Mature, low mainte-  
nance pls. Ph Max 450-5306, or Doc 450-5459.

Prof. band needs keys player. Vintage Hammond  
and Rhodes avail. to play with. Ph 433-2715.

Wanted bass and guitar players for worship team,  
all genres welcome. Rev Matt 828-5780.

Wanted: Bass player & keyboard/lap steel player  
for original band. Ph Shane 452-4101.

Bass player and Keyboard player needed for  
ambitious original vintage rock band. Infi: Pink  
Floyd, Beatles, Tool. Ph Doug 489-9640

Band seeks bad ass singer for back talkin' rock,  
no bitch slap rappin. Justin 440-4048.

Experienced bassist for est. rock cover band req.  
Must have own gear/transportation. Upcoming  
gigs in near future. Call Mark 406-2887.

Bass player available for working band.  
Experienced in all musical styles. Young, neat in  
appearance, great gear. 473-0610.

Guitarist/songwriter seeking female  
vocalist/songwriter for collaboration.  
Rod 473-0610.

Keyboard player needed for working rockin' blues  
band. Vocals an asset. Phil 458-2175.

## volunteer

LOVE HALLOWE'EN? WANNA SCARE KIDS?  
Volunteer at the "Haunted Hospital", Mill Woods  
Town Centre Mall, Oct. 28-31. Ph Amanda 413  
4521 ext. 108.

Donations Urgently Needed for disaster relief in  
the aftermath of Hurricane STAN - El Salvador &  
Guatemala e-m: lorena@change4children.org  
/www.change4children.org

Volunteers needed for the interFEAR Arts  
Festival, a performance-based arts festival, Oct.  
27-30. Call 431-2126, e-m: interfear@telus.net

NEEDED: Experienced and non-experienced vol-  
unteers to help organize Big Benefit Show  
Against Violence for 2006. 907-3353.

Volunteers needed for research. Were you suici-  
dal between 13-19? If you are no longer suicidal  
and currently between 15-22 years of age, would  
you be willing to talk about your experience?  
Participation is confidential. Katherine 690-1892  
or teen.research@hotmail.com

Volunteer with YMCA Kids' Club. Oct. 24-Dec.  
15, Mon-Wed, 3:45-6pm, Thu 2:45-6pm at  
YMCA Enterprise Centre. Ph Connie Hill 429-  
5701, chill@edmonton.ymca.ca

Food Not Bombs  
Looking for people to help out with cooking and  
serving of meals every Sunday. Ph 904-8751 or e-  
m: foodnotbombedmonton@hotmail.com

HipHepaYouth Group: looking for creative, lead-  
ers who want to learn more about liver health.  
Computer designers, health promoters, public  
speakers are welcome, we will provide mentor-  
ing. Ph Melissa 444-1547.

Run Wild For Wildlife: 5km run, 2.5km walk in  
support of the Wildlife Rehabilitation Society  
of Edmonton. Sun, Oct. 30, 5pm e-m:  
danabret@telusplanet.net, www.runningroom.ca  
Running Room: 433-6032

Team leaders needed (Nov-Dec) for the  
Christmas Bureau. Ph Lana at 414-7683.  
[www.christmasbureau.edmonton.ab.ca](http://www.christmasbureau.edmonton.ab.ca)

ESL Tutors urgently needed 2 hrs/wk. Ph P.A.L.S.,  
424-5514. Help someone learn English as a sec-  
ond language. Training materials provided.

Overwhelmed? In a tough spot? Talk to us!  
No-Fee Walk-In Counselling 482-INFO (4636)  
The Support Network  
[www.thesupportnetwork.com](http://www.thesupportnetwork.com)

Help immigrant youth improve their math,  
English and science skills! Volunteers needed  
Thu (3:30-5pm) for intensive work. Ph Suzanne,  
Edmonton Mennonite Centre for Newcomers,  
423-9677.

YEAR ROUND ON-LINE AUCTION for Alberta  
Easter Seals. Donate items, bid, have a great time.  
Carmen 429-0137 x233.  
<http://auction.edmonton24hourrelay.com>.

A call for volunteers - Action for Healthy  
Communities: Questions about AHC philosophy &  
programs? 944-4687 Visit: [www.a4hc.ca](http://www.a4hc.ca)

Volunteer for the New Neighbours Program at  
Edmonton Immigrant Services Association.  
Become a friend to a NEW Canadian. Ph Dulari  
474-8445.

If you OR your brother/sister has schizophrenia,  
call 492-6033 to be in research study.  
Expenses paid.

Networks Activity Centre provides a safe, support-  
ive environment for adults with brain injury  
to volunteer Ph (780)479-1757, e-m: George  
Kapelanakakis nacentre@telusplanet.net

Adult Day Support Programs provide seniors with  
special needs with a recreational/educational day  
program Donna 434-4747.

Volunteer Overseas with Canadian Crossroads  
International: human rights, community economic  
development, and HIV/AIDS education, preven-  
tion, care. [www.cci.org.ca](http://www.cci.org.ca)

Do you like to drive your own car in Edm? We pay  
the gas! To be appreciated, call Seniors Vol. Driving  
for more information at 732-1221.

Adult volunteers needed during day (esp. Wed) to  
help seniors at non-profit agency with activities;  
cards/ crafts/ games. Ph Yvonne, 434-6747

Devonshire Care Centre (long-term care centre)  
looking for volunteers to help out. Recreation,  
occupational/physical therapy, nursing, gift shop.  
Ph 665-8050.

Brain Neurobiology Research Program at U of A  
seeks individuals suffering from SEVERE PMS for  
research study. Ph 407-3775. Reimbursement.

Brain Neurobiology Research Program at U of A  
seeks individuals suffering from PANIC ATTACKS  
for research study. Ph 407-3221. Reimbursement  
provided.

Brain Neurobiology Research Program at U of A  
seeks individuals suffering from SOCIAL PHOBIA  
for research study. Ph 407-3221. Reimbursement.

Brain Neurobiology Research Program at U of A  
seeks individuals suffering from POSTPARTUM  
DEPRESSION for research study. Ph 407-3906.  
Reimbursement provided.

Volunteer drivers needed for Meals on Wheels,  
weekdays 10am-1pm. Also Kitchen volunteers  
needed. Ph 429-2020.

Volunteer for the St. Albert Arts and Heritage  
Foundation Ph Jennifer 459-1194; Profiles Gallery  
Ph Joanna 460-4310; Musée Heritage Museum Ph  
Debby 459-1528.

Have you ever intentionally harmed yourself?  
Share your experience. If you are 18-29 yrs old,  
have self-harmed within the last 2yrs e-m Sandra  
sandra\_research@hotmail.com, ph 695-9169.

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# alt

## sex

### column

BY ANDREA NEMERSON

## Hot secs

Dear Andrea:

My manager is leaving at the end of the  
month. I'm pretty sure from hints that  
he's dropped that he's into S/M, particu-  
larly whipping. I'm attracted to him and  
I believe it's mutual. I'm not interested in  
pursuing a dominant/submissive rela-  
tionship with him but am definitely inter-  
ested in having a one-off because (a)  
he's my boss (b) he's kinky, and (c) he's  
my boss. I'd like to initiate an encounter  
between us, preferably on his last day at  
the office, but I am new to the scene and  
I'm not sure how to go about it.

Love, Ms. Secretary

Dear Sec:

Two things come to mind when I  
think about Secretary and its stars the  
unaccountably attractive Maggie Gyl-  
lenhaal, who has a face like a none-  
too-bright six-month fetus, and  
creepy-sexy James Spader, who is at  
this point indistinguishable from the  
waxwork simulacrum of himself  
which undoubtedly exists in some  
museum somewhere, but I kind of  
dig him anyway: (a) it was hot and  
(b) it was fiction.

I was listening to a colleague-  
friend give one of my favourite talks  
this weekend—the one about accept-  
able and unacceptable objects of  
desire and how they shift over time  
and space—and I again thought about  
Secretary. "Think about Bill Clinton  
and Monica Lewinsky," says my friend.  
"Where we are right now (San Francis-  
co in particular, but any blue-state  
bastion with a women's studies  
department will do), the socially  
acceptable response was, 'Oh! She's  
just an intern! Think of the power  
imbalance! Uncool! Unclean! How  
could she give consent when he was  
so powerful and she was so lowly?'  
but what do you think was really  
going on for 22-year-old Monica, on  
her knees in front of Superpower Man,  
the one and only Leader of the Free  
World? What do you want to bet that  
the power imbalance was exactly what  
was hot for both of them?"

More fantasy, of course. We have  
no idea what was really going through  
either of their heads (Well, hers,  
maybe, but—hey!—that's not what I  
meant!) and it doesn't really matter,

Love, Andrea @

since we're just using them as puppets  
called "Bill" and "Monica," not serious-  
ly examining the ethics of seducing  
interns or flashing your thong at the  
leader of the free world, depending. I  
liked your list, and certainly trust you  
to know what's hot for you and why,  
but let's remember that this is neither a  
quirkily erotic indie movie nor a pup-  
pet show; it's part of your actual life,  
and his, and it has consequences.

Hot as a last-day quickie may  
sound to you, chances are he will be a  
little busy that day, plus, until all the  
paperwork is done he is still your boss  
and it could still go rather poorly for  
him to be found in the supply closet,  
whaling on the clerical staff with a...  
what? Unless he's far kinkier than we  
ever suspected, he will not have his  
gear with him, so unless you want to  
get spanked with a three-hole punch  
while bound with extension cords and  
blindfolded with Post-Its (wait— this is  
sounding kind of hot, isn't it?) maybe  
you'll want to wait.

Look, give him a break. Let him  
pack up his stuff and make his good-  
byes like a grown-up, and then come  
him very late in the afternoon, just as  
he's leaving, and tell him you're sorry  
to see him go and you wonder if he'd  
like to get together sometime. Ask if he  
likes indie movies. Tell him you really  
dug Secretary. Really, really dug it, you  
know? That should work. To tell you  
the truth, I have some reservations  
about a boss who would drop hints  
about his kinky sex life around the  
office—that seems kind of, well, action-  
able to me, really, plus just kind of  
indiscreet in an icky way. But hey, he's  
your fantasy, not mine.

One thing people who know  
nothing about S/M (I'm not necessari-  
ly talking about you here, Sec) might  
miss about Secretary is that the way  
Gyllenhaal's character, Lee, is initiated  
into the joys of submission isn't exact-  
ly the way it goes down most of the  
time. In real life, at least where there's  
an organized "scene" with rules and  
regs and a public image to maintain,  
no mysterious and compellingly  
attractive Mr. Grey would, all unan-  
nounced and uninvited, order our  
heroine to bend over for a spanking,  
thus unleashing her deep longing to  
find freedom through submission and  
so on. Instead, he would have invited  
her to a "munch," where they could  
negotiate their scene, chose a safe-  
word, and exhaustively disclose their  
physical limitations ("I have hypo-  
glycemia; you'll have to feed me." "I  
had tennis elbow, but I think it's bet-  
ter now"), emotional vulnerabilities,  
and time constraints. Then they  
would shake hands and agree to meet  
at his place on Friday evening to  
"play." Safer, more ethical, and much,  
much more boring.

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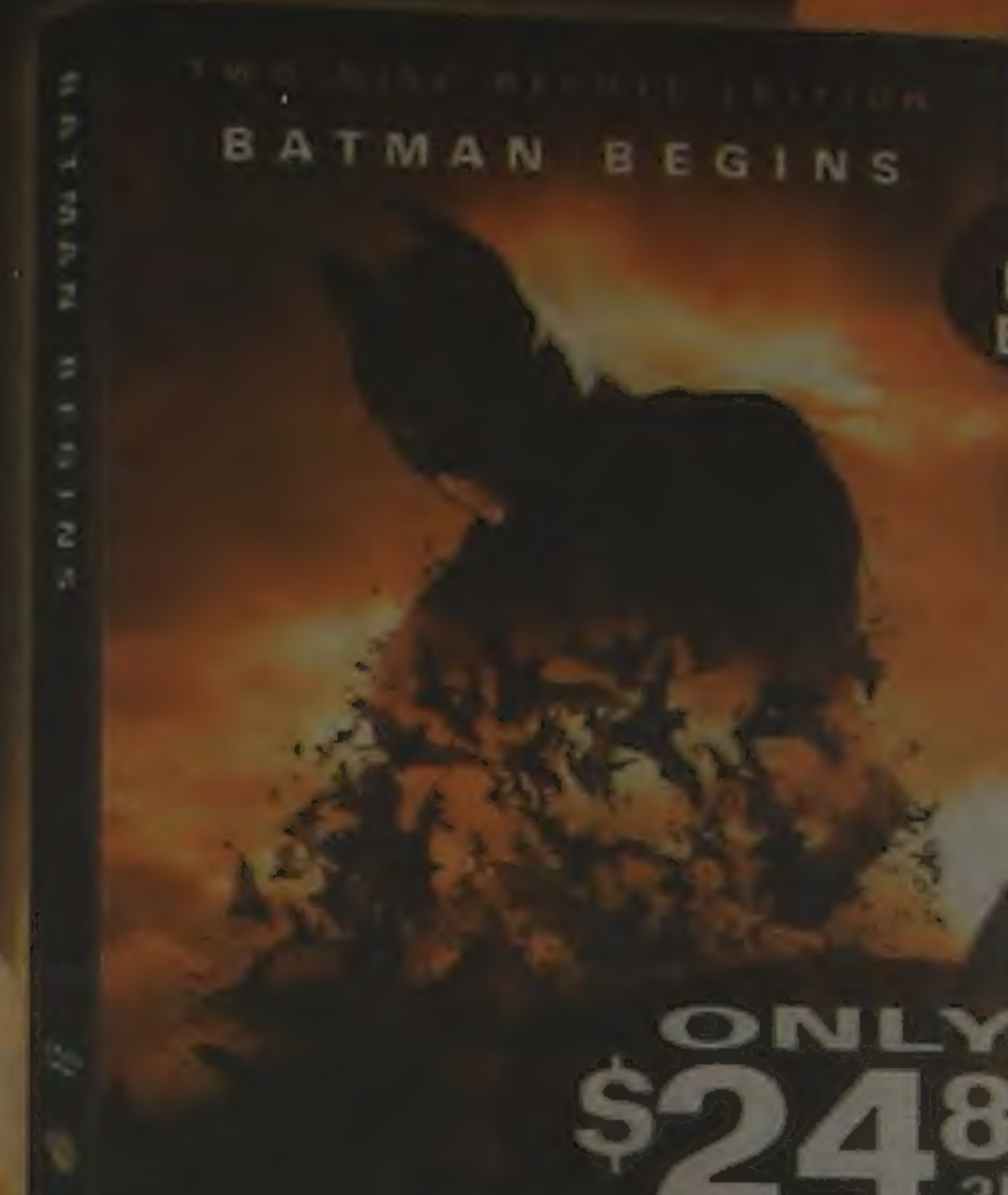
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